

ROYAL HIBERNIAN ACADEMY AND METROPOLITAN
SCHOOL OF ART, DUBLIN.

REPORT

BY

COMMITTEE OF INQUIRY

INTO THE WORK CARRIED ON BY THE

ROYAL HIBERNIAN ACADEMY
AND THE
METROPOLITAN SCHOOL OF ART, DUBLIN,

TOGETHER WITH

MINUTES OF EVIDENCE, APPENDICES AND INDEX.

Presented to both Houses of Parliament by Command of His Majesty.



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APPOINTMENT OF THE COMMITTEE.

13,552/'05.

TREASURY CHAMBERS,

24th July, 1905.

MY LORD,

I am directed by the Lords Commissioners of His Majesty's Treasury to inform you that They have been pleased to appoint a Committee to enquire into the work carried on by the Royal Hibernian Academy and the Metropolitan School of Art in Dublin, and to report whether any—and if so, what—measures should be taken in order to enable these institutions to serve more effectually the purposes for which they are maintained; and, understanding that you have expressed your willingness to serve thereon, They are pleased to nominate you to be Chairman of the Committee.

I am to add that the following gentlemen have consented to serve on the Committee :—

The Right Honble. The Earl of WESTMEATH;

Right Hon. Mr. Justice MADDEN;

Mr. GEORGE C. V. HOLMES, C.V.O., C.B., Chairman of the
Board of Works, Dublin;

Mr. J. P. BOLAND, M.P.

Mr. H. P. BOLAND, of the Board of Works, Ireland, will act as Secretary.

I am, My Lord,

Your obedient Servant,

VICTOR CAVENDISH.

The Right Honble. The Lord Windsor,

First Commissioner of Works.

INQUIRY INTO THE ROYAL HIBERNIAN ACADEMY AND THE METROPOLITAN SCHOOL OF ART IN DUBLIN.

REPORT OF COMMITTEE.

TO THE LORDS COMMISSIONERS OF HIS MAJESTY'S
TREASURY.

MAY IT PLEASE YOUR LORDSHIPS :

(1) We, the undersigned Commissioners, appointed "to enquire into the work carried on by the Royal Hibernian Academy and the Metropolitan School of Art in Dublin, and to report whether any, and, if so, what measures should be taken in order to enable these Institutions to serve more effectually the purposes for which they are maintained," beg to submit this, our Report, for Your Lordships' information.

Section I.

PROCEDURE.

(2) Our sittings for the purpose of taking evidence on the subject of the Inquiry occupied five days, on four of which we sat consecutively in Dublin, and on the fifth in London, and during that period we examined nineteen witnesses.

(3) Before proceeding to take evidence on the first day of our sittings we visited and inspected the premises of the Royal Hibernian Academy and Metropolitan School of Art.

(4) We also considered applications made to us by the Press, and members of the public, to be present during the hearing of the evidence. We decided that, following precedent in previous similar cases, our inquiry should be conducted in private, but that, at the conclusion of each day's sitting, a short report should be issued to the Press giving the names of witnesses who had been examined.

ORDER OF REPORT.

(5) In the following Report we shall first deal with the origin and functions of the Royal Hibernian Academy and Metropolitan School of Art, and, having described the work at present carried on in both Institutions, and the relations existing between the Art Schools they each conduct, we shall state our proposals for the future, concluding with a summary of the recommendations we have agreed to make.

Section II.

ORIGIN AND FUNCTIONS OF THE TWO INSTITUTIONS

ROYAL HIBERNIAN ACADEMY.

(6) The Royal Hibernian Academy of Painters, Sculptors, Architects, and Engravers was founded in 1823 under a Royal Charter of George the Third, granted to "incorporate the Artists of Ireland in manner and form as the Artists of Great Britain" were then incorporated. Draw. 45-6.

Drew, 46.

(7) Three years later the Academy acquired a building through the munificence of one of their members, Mr. Francis Johnston, whose wife, Anne, extended the premises by gift in 1830. In later years a Schoolroom for the study of the living model was erected over one of the Galleries, and other works were carried out, to the total value of £1,000, provided by Sir Thomas Jones, then President.

Holmes, 3, 6, 7.

(8) In view of the distress prevailing in 1823, the Artists of Ireland, in petitioning for the grant of a Charter, expressed their reluctance to solicit any pecuniary assistance from the State at that juncture. In 1832, however, the Academy received from Government a Grant of £300, and that sum has ever since been paid to them annually out of voted monies in aid of their expenses. From 1832 to 1858-9 this Grant formed the subject of a separate Vote of Parliament; from 1859-60 it was charged upon the Vote for the Science and Art Department (South Kensington), and so remained until 1896-7, when it was transferred to the Vote for Scientific Investigation, &c., in which it is now annually provided for.

Holmes, 20-1.

Drew, 45-50

(9) As the outcome of a desire on the part of the Academicians to increase the number of their membership, a new Charter for that purpose was obtained in 1861, which also prescribed the general procedure at elections, and empowered the making of such bye-laws as might be approved by the Lord Lieutenant of Ireland. Under this Charter, and bye-laws made in pursuance of it, the work of the institution has since been carried on.

Holmes, 3-6
8-11.

(10) In 1872 expenditure, to the sum of £403, incurred in renewing the roof of one of the Galleries, was defrayed out of the Vote for Public Works and Buildings, Ireland, and this amount, with the annual grant of £300, represents the total aid which the Academy have received from Public Funds.

Drew, 46.

(11) The functions of the Royal Hibernian Academy, as described in the Charter of 1861, consist in the "better cultivation and advancement of the 'Fine Arts in Ireland.' The means, however, by which that object should be promoted were not laid down. Unlike the case of the Royal Scottish Academy, whose Charter was granted at a later period, neither of the Charters of the Hibernian Academy specifically required them to hold annual exhibitions of works of Art, or to conduct a Life School, and the State Grant was paid over, at least in the beginning, without any conditions. Nevertheless, at the outset of their career, the Academy followed the example of the older institution in London, and decided to hold exhibitions and to conduct a Life School for young students, and at the present day their Rules, made under the Charter of 1861, provide for the performance of those functions. Moreover, since 1857, the Grant-in-aid has been allowed only after the work done by the students in the Life School had been inspected and reported upon favourably. Up to the year 1900 this duty was performed by an Inspector of the Science and Art Department (South Kensington), and, since then, it has been undertaken by the Art Inspector of the Department of Agriculture and Technical Instruction. The report is transmitted by that Department to the Treasury, who account to Parliament for the Vote out of which the Grant is paid.

Guthrie, 347-8.

Holmes, 3.

Drew, 95-7.

Drew, 47.

Holmes, 3.

(12) The Council of the Academy are required by the Rules to submit an annual report of the transactions of the Academy to the Lord Lieutenant.

METROPOLITAN SCHOOL OF ART.

(13) The Dublin Metropolitan School of Art was established about 1790 by the Royal Dublin Society, who at that time received grants of money for the promotion of art, and other objects, from the Irish Parliament.

(14) In 1853-4 it was amalgamated with the School of Design, previously conducted by the Board of Trade, and, as a local School of Art, received Grants in aid from the Department of Science and Art in London, then recently created. On the passing of the Dublin Science and Art Museum Act, in 1877, the Royal Dublin Society was relieved of the control and cost of management of the Institution, which then became a Government School

Fletcher 1294.

of Art under the direction of the Science and Art Department. This arrangement continued until the year 1900, when the administration of the School, as part of the powers and duties of the Science and Art Department in Ireland, was transferred by statute, [62 & 63 Vic., c. 50, sec. 2 (1) (g)], to the Department of Agriculture and Technical Instruction.

(15) Up to that time the functions of the School appear to have been confined to providing for students of the metropolis of Dublin a training in the Fine Arts, and, to a lesser extent, in the Applied Arts. Since the year 1900, however, the scope of its work has been greatly enlarged, and, as the Art institution directly supported and controlled by the central authority, it now forms the apex of a system of Art teaching throughout Ireland, in aid of which Grants, administered by the Department of Agriculture and Technical Instruction, are applied. It is the intention of the Department that, for the future, the character of the instruction given in the School will be chiefly that of Art as applied to industries, and in this respect its functions will be twofold—first, to provide a training for teachers of art subjects in the schools working under the system referred to, and second, to afford the highest teaching in all branches of Art to students coming to the school from any part of Ireland.

Fletcher, 1294,
1321.

Fletcher, 1294,
1321.

Section III.

PRESENT CIRCUMSTANCES OF THE TWO INSTITUTIONS.

ROYAL HIBERNIAN ACADEMY.

(16) *Buildings and Accommodation*.—The building occupied by the Royal Hibernian Academy in Lower Abbey Street is held by them on a perpetual lease at the nominal rent of 10s. per annum. The accommodation includes three galleries; one room for the Life School; a small residence for the Keeper, and a council room.

Drew, 191;
Cattermole-Smith,
182-4

(17) A considerable change with respect to the site of the Academy has taken place since the premises were first acquired in 1826. At that time, and for many years afterwards, the neighbourhood of Lower Abbey Street was one of the principal residential quarters of the wealthier classes of the city. Some of the neighbouring streets are now, however, occupied by large hotels and commercial establishments. Moreover, in the meantime, all the other Institutions of Science and Art, including the Metropolitan School of Art and the National Gallery, have been closely grouped around Leinster House in a more fashionable quarter, and there seems little doubt that the Academy, although now easily accessible by tramways, and within a few yards of one of the chief business thoroughfares of the city, would be more favourably situated if transferred to a site in proximity to those kindred institutions.

Drew, 48, 62, 66;
Brooks, 551;
Dames, 385;
Cameron, 630.
Appa. A, B, C.

(18) Except for the purpose of the Life School the accommodation in the building at Lower Abbey Street is adequate to the needs of the Academy. The three galleries contain 750 feet of lineal space for hanging pictures. The natural light in one of these, over which the School was erected, is at present so defective that the room is not used for exhibits, but, if this gallery were available, the line space afforded in the building would be sufficient to meet all the requirements.

Drew, 48-9.

Drew, 165.

(19) The room in which the Life School is conducted is much overcrowded, and is totally inadequate to enable the work of the School to be carried on as it should be.

Drew, 74;
O'Sullivan, 364-5;
Armstrong, 1176,
1177; App. A.

Drew, 64-5.

(20) Owing to financial circumstances in recent years the Academy have been unable to provide for any but the most necessary repairs to the building, and the general appearance of the premises is, in consequence, at present unattractive.

(21) *Finances: (Endowments, Income, and Expenditure)*.—Besides their building, the only endowment enjoyed by the Academy is a sum of £1,200 allowed to them out of the Prince Consort Memorial Fund by desire of Her late Majesty Queen Victoria. They have also a small collection of pictures,

Drew, 46-7.

books and prints. The income arising from the Memorial Fund is annually devoted to prizes and medals for students of the Life School.

(22) The poverty of the Academy in this respect as compared with the Scottish Academy is striking. In addition to the administration for the benefit of Scottish artists of funds amounting to £70,000, the Royal Scottish Academy have an income for the purposes of Scholarships of upwards of £150 per annum, besides various prizes for students of their Life School. They also possess a collection of pictures valued at £40,000, the accumulation of which, as well as of the funds first mentioned, is due partly to their own efforts, and partly to the voluntary support of the public.

(23) The income of the Royal Hibernian Academy, besides the Government Grant of £300 per annum, is derived from exhibition entrance fees and commission on sales of pictures.

(24) The Life School involves an average expenditure annually of £250, and the Academy have therefore to rely, in the main, on the income from their Exhibitions in order to meet all their other liabilities from year to year. The receipts from that source have greatly declined. The average of the sums realized by commission on sales of pictures fell from £125 in 1884, to £39 for the ten years preceding inquiry; while, during the same periods, the total average receipts from admission fees to Exhibitions declined from £522 to £269. Although the expenditure of the Academy has been reduced so as to approximate to their diminished income, their functions can only be carried on under existing conditions by incurring additions to a debt which they have no reserves to meet.

(25) Members of the Academy pay no fees on election, as do those of the Royal Scottish Academy, where such fees are a considerable source of income.

(26) *Constitution*.—The Charter of 1823 fixed the number of Academicians at fourteen, and of Associates at ten. The Charter of 1861 increased the former to thirty, but left the latter unchanged. The result is that the Academy now find themselves with a congested associate list, which, with their present powers, they have no effectual means of relieving.

(27) In addition to the thirty Academicians there are fourteen Honorary Members, including Professors of Chemistry, Literature, Archaeology, and Anatomy. But these Professors have practically ceased to lecture. There were no funds out of which they could be remunerated.

(28) *Exhibitions*.—The annual Exhibitions are held in the months of March, April, and part of May, the charge for admission being one shilling in the day time, and two pence at night.

(29) As might be inferred from the figures already quoted to illustrate the falling off in the annual receipts, the numbers of visitors to the Exhibitions have greatly declined during the past thirty years.

(30) The average number of admissions for the ten years to 1885 was 28,480; during the decade ending 1895 it was only 19,389; and in 1899 had fallen to 9,709. In that year the charge for evening admissions was raised from one penny to two pence, with the result that the attendance fell still further, and the average recorded for the ten years to 1903 is only 7,967.

(31) With the diminishing attendance at the Exhibitions the numbers of purchasers have also grown less; and the extent of the falling off under this head will be seen from the figures showing the commission realized on sales, to which reference has been made above.

(32) In order to keep up a creditable Exhibition, about two-fifths of the pictures have each year to be invited from Great Britain, and the expenses of transport and insurance of these impose a serious drain on the finances of the Academy.

(33) *Life School*.—The Life School of the Academy is open on five days of the week from November to June in each year. Owing to the limited means at the disposal of the Academy no evening classes are held.

Guthrie, 369-374.

Drew, 126, 169;
Catterson-Smith,
206. App. A.

Appendix F.

Appendix G.

Appendix F.

Drew, 50-5.

Guthrie, 450-2;
Abney, 1433-4.
Appendix A.

Cameron, 631-2.

Catterson-Smith,
198, 208.

Appendix I.

Appendix G.

Drew, 70;
Catterson-Smith,
207.

Catterson-Smith,
214.

- (34) The School aims at affording instruction to students in Drawing and Painting from the Life, and Drawing from the Antique; but, owing to inadequacy of accommodation in the single class-room available, it is not possible to teach the latter subject. *Drew, 74.*
- (35) The teaching is provided for by the annual election of four or more Academicians or Associates, who act as Visitors. The Visitors attend the School for one week each in turn, and receive a small fee for doing so. *Drew, 76; Caterson-Smith, 218-9.*
- (36) Students are admitted free, on giving satisfactory proof of capacity to benefit by the instruction. An average of seventeen students have attended the School during the past five years, nearly all of whom have been ladies. Only one or two male students attend occasionally. Owing, probably, to the condition of Art education until recently prevailing in Ireland, great difficulty has been experienced in securing students, and this appears to have led to the admission of ladies in 1893. Since then male students have practically ceased to attend. *Drew, 77, 82. Drew, 87; Caterson-Smith, 229, 231, 235, 239, 255-6; O'Sullivan, 860-1; Brennan, 924.*
- (37) There is no limit to the period during which students can remain in the School, and a proportion of those now there have been attending for five years. *Smith, 237-8; O'Sullivan, 860.*
- (38) Nearly all the students are drawn from the Metropolitan School of Art. *O'Sullivan, 866; Brennan, 922.*
- (39) Prizes are awarded annually; but there are no Scholarships or Bursaries in connection with the School. *Drew, 46, 147.*

METROPOLITAN SCHOOL OF ART.

- (40) *Buildings.*—The buildings of the Metropolitan School of Art adjoin the National Gallery and Science and Art Museum. They include Lecture-rooms, and class-rooms for Drawing, Painting, Modelling, and Designing, for which the accommodation is adequate. There are also special rooms for Craft Classes. *Appendix M. O'Sullivan, 885; Fletcher, 1352.*
- (41) The cost of maintenance of the buildings is annually provided for in the Vote for Public Works and Buildings, Ireland.
- (42) *Funds.*—The average expenditure on the School for the past three years has been £4,944 per annum. Of this amount, £4,300, including the salaries of the normal staff of the school, prizes and scholarships, the cost of summer courses of instruction for teachers, and of school accessories, falls on the Vote for the Department of Agriculture and Technical Instruction; and the remainder, representing scholarships in connection with craft classes, and the salaries of teachers in special crafts, is provided out of the Endowment Fund of the Department. *Appendix J.*
- (43) Fees are charged to students, and the annual receipts from this source average £418. *Appendix N.*
- (44) *Management and Staff.*—The administration rests with the Department of Agriculture and Technical Instruction, by whom the staff is appointed. The work of the school is under the immediate control of a Headmaster, who supervises the work of the other teachers, and himself gives instruction in the advanced classes. The staff under the Headmaster consists of ten teachers, including special teachers for Sculpture, Design, Stained Glass Work, and Enamelling and Metal Work. There are also occasional lecturers on Artistic Anatomy and Architecture. *O'Sullivan, 726; Fletcher, 1321. O'Sullivan, 740, 813; Fletcher, 1321, 1361.*
- (45) *Work of the School.*—The School is open morning and evening from October to July, inclusive. *Appendix L.*
- (46) The average number of students in attendance, including Teachers-in-Training, is 492, about one-half of whom are ladies. *Appendix N.*
- (47) About one half of the students in attendance are those receiving instruction in elementary subjects. *O'Sullivan, 775-6.*
- (48) No test of previous training is required for admission to the School, and the Department consider that, although it may be necessary to continue this arrangement for the present, it may in time be found possible to dispense with elementary classes. *O'Sullivan, 772-3. Fletcher, 1321; 1330-1.*

Appendix N.

(49) The advanced classes include Modelling, and Painting and Drawing from the Life. An average of twenty-three students attend the Classes in Drawing and Painting from the Life, of whom seventeen are ladies.

(50) The courses of instruction are specially designed to prepare students for the certificates of qualification prescribed by the Department for teachers in Secondary Schools.

(51) With a view to enabling existing teachers in Ireland to improve their qualifications, Short Courses of instruction are held during summer months, and a selected number of teachers are assisted by means of money allowances to attend these Courses.

O'Sullivan, 825-6;
828-9.

(52) Another important feature of the work of the school is the Craft Classes in such subjects as Stained Glass, and Enamelling and Metal Work. It is proposed to extend this by including other crafts.

Appendix J.

(53) *Scholarships, Prizes, Etc.* :—A sum of about £630 is annually devoted to scholarships and prizes. There are four general Art Scholarships granted on the result of a competition, open to students from all Ireland, and three Special Scholarships granted to students selected by the Department in connection with the Craft Classes. Three Teacherships-in-Training are also provided for.

Appendix K.

Section IV.

PROPOSALS FOR THE FUTURE.

ROYAL HIBERNIAN ACADEMY.

Evidence, 48,
267-70, 351-40,
463, 551, 574,
585-7, 613-7, 687,
1032, 1118, 1141,
1431..

(54) The present site of the Royal Hibernian Academy in Abbey Street is considered by many witnesses to be unsatisfactory, and not to be so favourable to the cultivation of the Arts as the neighbourhood of Leinster House; the premises in their present condition are unattractive, and, so far at least as the Life School is concerned, wholly inadequate for its needs.

(55.) How far this position is responsible for the ill success of the Academy and the low standard of its exhibitions it is difficult to say. That the decline in the attendances cannot be wholly attributable to the Abbey Street situation is proved by the undoubted success of exhibitions, in the Academy Galleries, of high-class pictures, such as that of the works of the late Mr. Watts, to which some 10,000 people paid for admission during the six weeks it was open. The growing tendency of artists in Dublin to hold private exhibitions may to some extent have withdrawn purchasers from the Academy.

Lane, 260-2;
318; 328; 330.

(56) All these influences act and re-act upon one another. The preference of artists for taking private exhibition rooms in the neighbourhood of Leinster House may be due to the position as well as to the unattractive appearance of the Academy premises, and to the fact that its galleries are too large for their purposes, while the want of support of some of the best artists tends to lower the standard of its exhibitions.

Russell, 1258.

With regard to attendances, however, the evidence of Sir James Guthrie, P.R.S.A., shows that the experience of the Hibernian Academy is not singular. Speaking of the Royal Scottish Academy, which is accommodated in a building on one of the best sites in Edinburgh, he stated that "The evening exhibitions used to be pretty well attended, but they are not well attended now. . . . I don't know what the reason may be. I rather suspect that—with exhibitions in general—the real causes lie pretty deep. The Academy Exhibition in Edinburgh, about twenty years ago, was at its height, as far as revenue is concerned—that is to say, the returns from admissions of the public were at the highest figure. In the old days there were comparatively few attractions; but, as we all know, these have multiplied now. There are so many places to go to, and people go about so much more, that picture exhibitions—quite apart from the places where the exhibitions are held—have suffered as a whole."

Guthrie, 481.

(57) Although admitting that the site in Abbey Street is not an ideal one, taking into consideration the circumstances we have already mentioned, and bearing in mind that all the main lines of electric tramway of Dublin pass within sixty paces of its doors, we do not consider that there is at present sufficient justification for recommending the purchase of a new site and the rebuilding the Royal Hibernian Academy near Merrion Square. Unless the Corporation of Dublin, following the example of Glasgow and Edinburgh, offered substantial assistance, the proposal would involve the expenditure of a large sum of public money, and there is no reason to suppose that the change of site in itself would necessarily improve the status of the Academy, or raise the standard of its exhibitions, without which it could hardly look for increased public support. This view is supported by the evidence of Mr. Orpen, R.H.A. :—"There is no good," he states, "in trying to interest the people of Dublin in a new Academy until 'somebody is able to paint'; and, again, he says, "I don't see any particular need for a new building. . . . Of course people would take more interest in the Academy if it were in a better part of the city, but I don't see that a new building is going to make the painting better."

Russell, 1248;
Orpen, 1276,
1281.

(58) The Academy Life School is not in a flourishing condition, nor is it exercising that influence on the highest Art education in the country which a Royal Academy School should do. It is in evidence that there is only one male student and sixteen female students, a proportion of whom have been attending the school for several years. The teaching has not been of the highest order. Mr. O'Sullivan, the Art Inspector of the Department of Agriculture and Technical Instruction, on whose report on the work done by the students of the Academy School the annual grant of £800 is paid, stated that not one of these students, even those who had been there for five years, would satisfy the test for admission to the Life School of the Royal Academy in London, and he ascribed this state of things not only to the want of talent on the part of the students, but to want of teaching ability in the Academy. Mr. W. B. Yeats, who was a student at the Academy School, stated that the teaching of the Visitors was a "joke"; that "the students never took any notice of the Visitor"; that his occupation "was to keep order"; and that "the Visitor was nobody, and 'knew that the students thought he was nobody.'" He further stated that the students learned from the best student that was there. In view of Mr. O'Sullivan's evidence as to the want of ability amongst the students, it would not appear that this source of instruction can be deemed satisfactory. The evidence of Mr. George Russell, who was also a student at the Academy, and who is now a well-known painter in Dublin, as to the character of the teaching, is as follows :—"When I was an art student there I painted 'from the Life. There were four Visitors, who were Academicians. I understood that they had some fee for visiting. One Visitor, Mr. Duffy, 'is an excellent landscape painter, and I have a great admiration for his work. Another was Mr. Gray, who painted bulls and cows; the third was 'Mr. William Osborne, who painted cats and dogs, and the fourth was Sir Thomas Farrell, who did not paint at all. These gentlemen, not one of 'whom painted figures, were put there to assist us in our work. They never 'put their fingers on the students' work—which was probably the best thing 'they could have done under the circumstances. They left us very much 'to ourselves.'" There does not seem to be any good reason for supposing that, if the Academy School were started afresh in new buildings, however much better equipped for the purpose they might be, there would, in the present state of the Academy, be any marked improvement in the teaching, or that a more flourishing or useful existence could be provided for, the immediate future.

Catterson-Smith,
229-235.

O'Sullivan, 860.

O'Sullivan, 891-8.

Yeats, 1296.

Russell, 1243.

Yeats, 1235;
Orpen, 1276, 1281.

(59) We therefore recommend that the teaching be no longer carried on in the Royal Hibernian Academy buildings; but that provision be made for giving the highest possible teaching in Drawing, Painting, and Sculpture elsewhere, in the manner explained below.

(60) If this recommendation were carried out, one of the principal rooms in the Academy building, which is at present sacrificed to the exigencies of

the Life School, could be restored to Exhibition purposes, and the building as a whole would be greatly improved by the change. We recommend that a grant from the Treasury be made in order to enable this improvement to be effected, and other necessary works of repair executed. In this way the galleries could be much better adapted than they are at present for holding exhibitions of artistic work.

(61) We recommend that a new Charter be granted to the Royal Hibernian Academy reducing the number of the Academicians to 15 or 20, and correspondingly increasing the number of Associates to 20 or 25. At present there are 30 Academicians and only 10 Associates, and, as the former have, by the constitution, to be elected from the latter body, the field of choice in filling up vacancies is unduly restricted.

METROPOLITAN SCHOOL OF ART.

(62) The Metropolitan School of Art, the administration of which was, together with the other powers and duties of the Science and Art Department in Ireland, transferred by statute, [62 & 63 Vic., c. 50, Sec. 2 (1) (g)], to the Department of Agriculture and Technical Instruction, is the apex of a system of art education to which we have already referred. This system is at present specially directed towards the improvement of industries in craftsmanship and design.

(63) Mr. Fletcher, in his evidence given before the Committee on November 25th, 1905, states that the School has two great functions to fulfil.

The first of these is the training of Art teachers for Secondary, for Technical, and for Art Schools throughout the whole of Ireland.

The second is, to provide the highest Art training possible for students capable of receiving it, from whatever part of the country they may come.

The first of these two principal functions, the training of Art teachers, appears, according to the evidence before the Committee, to be carried on with very considerable and increasing success, regard being had to the difficulties which had to be overcome owing to the very backward condition of Art Education in Ireland when the Department was created. The influence of this system of training is being widely felt amongst the Art Schools in Ireland.

The second, the provision of the highest possible Art training, without disparaging in the slightest degree the excellence of the work accomplished by the Department, cannot, owing to the inadequacy of its Life School, be said to have been so completely realised. It could hardly be expected, considering how short a time the Department has been in existence with its manifold powers and responsibilities, and considering also the material with which it has had to deal, that these aims should have been fully realised.

(64) Drawing and Painting from the Life is a necessary part of the higher education of the designer, but the instruction in the Life School of the Metropolitan School of Art, under the supervision of a Headmaster, could never take the place of that given in a Life School intended for professional painters, and controlled and taught by the best artists.

(65) In a report made on 31st July, 1901, to the then Lord Lieutenant of Ireland, Sir William Ahney recommended the amalgamation of the Life Schools of the Academy and the Metropolitan School of Art under the roof of the latter, because this course would relieve the Royal Hibernian Academy of a heavy expense, and because the rooms available were better suited for the purpose than that in Abbey Street. The proposal was not made on the assumption that the teaching in the Metropolitan School would of itself fully meet the requirements of students attending the Academy. It was, in fact, based simply on considerations of finance; and Sir William Ahney made it a necessary condition that the Academicians should continue to act as Visitors to the Life Classes. These recommendations were never carried out, and the Life School, under the control of the Royal Hibernian Academy, has continued to exist in a declining, rather than an increasing, state of efficiency.

Drew, 50-60 ;
Guthrie, 450-2 ;
Ahney, 1433-4,
1449.

O'Sullivan, 655 ;
Fletcher, 1294,
1333, 1411-3.

O'Sullivan, 657,
680.

Fletcher, 1321.

Fletcher, 1344.

Brown, 918-9,
950, 986.

Orpen, 517, 547,
1288.

Appendix A.

Ahney,
1430, 1435,
1439-40.

(66) In consequence of this want of success of the Academy School, and inadequacy of the Life Class of the Metropolitan School, it is not possible, under present circumstances, for Art students in Ireland to undergo the highest form of professional training. We are strongly of opinion that provision for such training is at present the most urgent need in the Art life of Ireland. In this we are confirmed by the evidence of Mr. Yeats and Mr. Orpen. Asked for his views as to the position of the Academy building, Mr. Yeats, having assented to the unsuitability of the Academy's present situation, added, "but I think position of less importance than competent teaching. You may start a good Exhibition anywhere"; and Mr. Orpen, in expressing the same opinion, stated "the first thing you have to get at is the students and the artists. They want a good school of painting," which, as well as the teaching of Sculpture, should certainly, be thought, be provided in the Metropolitan School, but under the supervision of artists. We therefore recommend that, in the place of the two Life Schools that at present exist, the Life Classes be carried on in the Metropolitan School of Art only, provided that the changes in teaching and control, which we shall now propose, can be carried out.

Catterson-Smith,
245, 261;
Armstrong,
1165-6, 1185;

Yeats, 1235.

Orpen, 1276
1286.

(67) Following the example of the Royal College of Art at South Kensington and the Glasgow School, we recommend that a Professorship of Painting from the Life should be established in the Metropolitan School of Art, under the control of the Committee we suggest below, in order that the best possible teaching should be given to advanced students.

(68) In order to secure the services for this purpose of professional artists of acknowledged reputation, a salary of from £400 to £500 would have to be paid for each annual session. We do not wish to be taken as recommending that the professorial chair of Painting should necessarily be occupied continuously by one individual. If it be considered desirable, a fresh artist could be appointed every year, or in every second or third year.

We make no recommendation regarding a Professorship of Sculpture, because we are informed that the Metropolitan School has at present, in Mr. Sheppard, an admirable teacher of this branch of Art.

Orpen, 539;
Fletcher, 1361-3.
Appendix I.

(69) The opinion has been expressed that the Department of Agriculture and Technical Instruction has not at present at its disposal sufficient means for an adequate organisation for administering a Life School of Painting and Sculpture. We share that opinion, and we gather from the evidence of Mr. Fletcher that the Department of Agriculture and Technical Instruction itself would not be averse to having the assistance of an outside Committee. We recommend, therefore, that a Committee be appointed to direct the work of the Life Classes, including Sculpture, as distinct from the other functions of the Metropolitan School, one-third of the members of which might be nominated by the Department of Agriculture and Technical Instruction; one-third, of whom the President shall be one, by the Royal Hibernian Academy; two members nominated by the Lord Lieutenant; and the Director of the National Gallery of Ireland. But, while the exact constitution of the body is a matter that might, we think, be left for subsequent arrangement with the Academy and the Department, we attach much importance to the Committee consisting mainly of members of independent views on Art teaching. In support of this recommendation we refer to the evidence of Sir James Guthrie:—"The union," he thinks, "of the expert educationist and the expert art man is very good, because plainly the latter may not have experience or knowledge of administration, and, just as clearly, those who have knowledge of educational administration may have no knowledge whatever of art, and the union of the two works very well indeed, the Government administration being in the hands of a body accustomed to the administration of education in some form or other, acting on the advice of experts in art matters."

Orpen, 527;
Yeats, 1221;
Clausen, 1462.
Fletcher, 1350,
1404-5.

Guthrie, 428.

We also recommend that the duties of the Committee shall include the appointment of the teachers of the Life School.

In making these recommendations we have endeavoured to give effect to the views expressed in the passages we have quoted from the evidence of Sir James Guthrie and Mr. Orpen.

Guthrie, 428.
Orpen, 1276,
1280-81.

(70) We are of opinion that it would be undesirable that the Royal Hibernian Academy should cease to exert direct influence on the work of the Life School, and we therefore suggest that it might be left to the new Committee to determine whether any eminent artists, selected specially *ad hoc* by the Council of the Academy, should act as Visitors.

(71) Art Classes are conducted at the Technical Schools in Kevin Street, under the control of the City of Dublin. At the present time the instruction given in these classes is of an elementary character, and is concerned chiefly with craftsmanship, and, to a very small extent, with the artistic development of Designing. The absence of Art teaching on a larger scale is probably due in part to the circumstance that the Metropolitan School of Art has for so many years been doing this work—fulfilling, in fact, the function of a City of Dublin Elementary School of Art. A large number of students in the Metropolitan School of Art are doing purely elementary work, and Mr. Fletcher and other witnesses suggest, and we think the suggestion a reasonable one, that "so far as the City of Dublin Technical Committee makes provision for the complete instruction of Dublin pupils, it will to some extent relieve the work of the Metropolitan School of Art "in its lower branch," so that gradually the city school, in Kevin Street, could take over the elementary pupils, and leave to the Metropolitan School the higher branches of artistic education. If that were brought about, considerable saving in the salaries now given to the teaching staff in the Metropolitan School might be effected, which would go some way towards providing the salary of the Professor of Painting. The establishment of a Professorship of Painting would also render possible a considerable saving in the salary attached to the post of Headmaster of the School, which is at present vacant.

(72) Prior to the establishment of the Department of Agriculture and Technical Instruction the Metropolitan School of Art served only the needs of the City of Dublin; but, in view of the wider functions which it has now to perform, its title has become somewhat of a misnomer. We therefore recommend that it should be changed, and that the necessary steps should be taken with a view to the School being known in future as the Royal College of Art for Ireland.

(73) We believe that the recommendations we have made, if adopted, will result in the creation of highly trained and capable artists from whom the future Royal Hibernian Academicians would be recruited.

(74) Should these anticipations be realised, it may become possible and desirable, eventually, to enable the Academy to resume its Life School. We do not contemplate with satisfaction the possibility of the School being permanently divorced from the representative Institution of Irish Artists. We believe that the need for an additional Life School of Painting and Sculpture will eventually be felt, because it may be assumed that, in proportion as the recently introduced systems of elementary and secondary Art training take root, the number of art students will increase, and the Metropolitan School will no longer suffice. Meanwhile, however, having regard to the paucity of qualified students, as well as to the character of the teaching at present available, we are of opinion that the Academy, by co-operating in the teaching arrangements we have recommended, will be most effectually aiding the "better cultivation and advancement of the "Fine Arts in Ireland," for which, in the words of the Charter, it was established.

(75) When the eventual state of development referred to is reached it may become necessary to face seriously the problem of providing a fresh building for the Academy. The existing premises, as we have already stated, are quite unsuited for the purposes of a School, and, if the number of exhibitors should increase to any considerable extent, the Galleries also will be inadequate for their needs.

Fletcher, 1331.

O'Sullivan, 775-6.

Fletcher, 1310;

Russell, 1346.

Orpen, 1277-8.

Fletcher, 1321.

Section V.

SUMMARY OF RECOMMENDATIONS.

(76) The recommendations we have made may be summarised as follows :—

ROYAL HIBERNIAN ACADEMY.

- (a), That a grant out of Voted Monies be made to render the third Gallery suitable for exhibition purposes; and for other necessary repairs to the existing Academy buildings.
- (b), That a new Charter be granted to remedy the defects in the constitution of the Academy.

METROPOLITAN SCHOOL OF ART.

- (c), That steps should be taken with a view to changing the title of the School to that of the Royal College of Art for Ireland.

GENERAL.

- (d), That in place of the two existing Life Schools, one School only be carried on in the buildings of the Metropolitan School of Art.
- (e), That a Professorship of Painting be established in connection with this new Life School; and
- (f), That an outside Committee, to be constituted in the manner above stated, be appointed to direct the work of the Life Schools of Painting and Sculpture, and to select the teachers thereof.

CONCLUSION.

(77) In concluding our Report we have to express our thanks to the Royal Dublin Society and the Royal Commission on Sewage Disposal for their courtesy in kindly affording the use of their rooms in Dublin and London respectively for the purposes of our Inquiry.

(78) We also desire to record our high appreciation of the services rendered to us by Mr. H. P. Boland, of the Office of Public Works, Dublin, who acted as our Secretary. The assiduity, knowledge, and tact with which Mr. Boland discharged his onerous duties have been of the greatest value to us, and have contributed largely towards lightening the labours of the Committee.

We have the honour to be

Your Lordships'

Most obedient Servants,

PLYMOUTH, *Chairman.*

WESTMEATH.

GEORGE C. V. HOLMES.

H. P. BOLAND, *Secretary.*

DUBLIN, 1st November, 1906.

REPORT

BY

MR. JUSTICE MADDEN AND MR. J. P. BOLAND, M.P.

TO THE LORDS COMMISSIONERS OF HIS MAJESTY'S
TREASURY.

MAY IT PLEASE YOUR LORDSHIPS :

(1) We regret that we cannot adopt the Report signed by the majority of the Committee. We recognise the adequacy of the introductory statement, and the services rendered by our Secretary, but we do not concur in the recommendations contained in the Report.

(2) The Committee was appointed to inquire into the work carried on by the Royal Hibernian Academy, and the Metropolitan School of Art in Dublin, and to report whether any, and if so, what, measures should be taken in order to enable those institutions to serve more effectually the purposes for which they are maintained.

(3) The appointment of the Committee was the outcome of a debate in the House of Commons on a motion brought forward in the interests of the Royal Hibernian Academy, in which the position of the Metropolitan School of Art does not appear to have been discussed, although it was naturally included in the reference to the Committee.

(4) Acting under this reference, the majority of the Committee are of opinion, as the result of their inquiry into the work done by the Academy, that the purposes for which it is maintained can be more effectually served by its extinction as a teaching body; with the result that it would cease to exist as an Academy of Art, as the words have been hitherto understood in these countries, in their application to the Royal Academies of England, Scotland and Ireland. The Irish institution might be permitted to retain the title of a Royal Academy, but it would become in fact a mere association of artists, exhibiting in Dublin, the teaching functions of the Academy being transferred to a School of Art, which has been since the year 1857 under the control of a Government department, charged with important duties in regard to agriculture, and to technical education, in its application to industries, with no relation whatever to the teaching of Art as such.

(5) It is to be regretted that the question of the abolition of the Royal Hibernian Academy, if it had been entertained by the Treasury, was not expressly included in the reference to the Committee, so as to elicit, in a direct manner, an expression of opinion on a matter of so great importance. The subject was sufficiently presented by questions and suggestions in the course of the inquiry, however, to leave no doubt as to the unanimous opinion of those entitled to speak on behalf of Art teaching in Ireland, and the evidence of Sir James Guthrie, F.R.S.A., and Mr. Clausen, A.R.A., sufficiently indicates the reception which such a proposal would receive on the part of artists in England and Scotland.

(6) The idea of superseding in Ireland a Royal Academy of Arts by a School taught by paid masters, in connection with a Government department, was in its origin an official one, and in the course of our inquiry it was supported solely by official witnesses.

(7) In the year 1857 a gentleman named Macleod of Macleod was sent over by the Treasury to report on Art teaching in Ireland. His report was not before us, and we can only judge of his qualifications, and of his recommendations, from the evidence of Sir Robert Holmes, the Treasury Remembrancer. He apparently failed to realize the distinctive character of an Academy of Art, for he reported that the School of Art and the Royal Hibernian Academy existed for the same purpose. Being of opinion that the former institution was the better qualified to carry on the work, he naturally recommended the abolition of the Academy. The question was subsequently taken up by Sir William Abney, whose report will be found in the Appendix. Sir William Abney is better known for his researches in physical Science than as an authority on Art teaching, and his recom-

mentation that the higher Art teaching in Ireland should be under the control of paid teachers is not consistent with a recognition of the essential character of an Academy as distinguished from a School. It is right to say that he regarded the amalgamation of the two schools as "simply a question of finance: it had nothing to do with what was ideal."

Abney, 1439

(8) Mr. O'Sullivan, the Art Inspector of the Department of Agriculture and Technical Instruction, was examined with reference to the training in Art carried on under the Department, the educational duties of which are limited by statute (52 & 53 Vict., c. 76, s. 8) to Art in its application to industries. He disclaimed any practical acquaintance with the working of the Royal Hibernian Academy, although it appears that the annual grant of £300 is paid to the Academy on his Report. Being, notwithstanding this disclaimer, asked to express his opinion, he gave it in favour of the abolition of the Academy as a teaching body, and the transference of its duties to the Metropolitan School of Art.

O'Sullivan, 863.

873, 884-8.

(9) We have carefully examined the evidence before the Committee, and we can find no support for the conclusions embodied in the Report, outside the evidence of those gentlemen whose interest in the subject may, without disrespect, be described as official rather than artistic. It is right to refer to the following passage in the evidence of Mr. Fletcher, Assistant Secretary in respect of Technical Instruction to the Department, who gave valuable evidence as to the work done by the Department. Asked by the Chairman "is there room in Dublin for some other School of teaching for professional artists, such, for instance, I will put it, as a strong Royal Hibernian Academy School, side by side with the Metropolitan School of Art?" he answered: "I think there is. The difficulty I see at the moment with regard to that is the paucity of properly prepared students; but I think there is ample room for that or for other effort of that character, strengthened as far as it is possible to strengthen it."

Fletcher, 1875.

(10) The majority of the Committee, in recommending the abolition of the Academy as a teaching body in accordance with the evidence of the official witnesses to whom we have referred, have disregarded the unanimous opinion of the recognised authorities on the subject of Art teaching, to whom they appealed for assistance in their inquiry. It would be impossible to quote at any length the evidence of the witnesses who explained the essential difference between school training and the education acquired by a student by working under artists in an Academy, and defined the position in relation to Art in Ireland which the Royal Hibernian Academy was intended to fill, and has, notwithstanding many difficulties, succeeded in filling to a remarkable extent. But there are some points to which we are compelled to refer, in justification of our dissent from the majority Report.

(11) The Royal Hibernian Academy of Painters, Sculptors, Architects, and Engravers, was founded in 1823, under a Royal Charter. Its functions are similar to those of the Royal Academy, which had been established in 1769 by George III., and maintained out of his Privy Purse, and to those of the Royal Scottish Academy, founded in 1826, the history of which is fully stated in the evidence of the President, Sir James Guthrie.

(12) Like the sister institutions in England and Scotland, the Academy is primarily a teaching body. As Mr. Clausen, A.R.A., truly observed, "if you take away the School from it, it only becomes then the same as any other body of exhibiting artists, and it has no *raison d'être* as an Academy." The grant of £300 voted by Parliament to the Academy is applied for the purpose of teaching, £250 directly, and £50 by applying it towards the maintenance of the fabric of the School. The specific application of this grant in aid does not, as might be expected, appear in the Votes. But that its continuance is conditional on the teaching done in the Academy, appears from the fact that an annual report is required as to the work done in the School. It is not easy to see how a "Royal Academy" which ceased to teach could claim the grant, or how it could (as suggested by the majority Report) obtain a new Royal Charter, unless, indeed, under some such title as that suggested by Mr. Clausen's evidence, "The Association of Dublin Artists."

Clausen, 1500.

(13) Not only is each of the Academies of Art hitherto recognised in these countries a teaching body, but there is an essential difference between the teaching and education received in an Academy and the instruction given in a School of Art. In the latter the student works for the most part under the instruction of professional teachers, by whom he is often brought forward to a very high standard. The idea of an Academy is something quite different. There the student, having mastered the technique of his Art, works under the supervision, and (it may be hoped) with the inspiration, of those who have already attained the position of artists. This ideal may not always have been fully attained. But the artistic education of a country where there was no Academy of Art would, in our opinion, be as defective as the higher education of a nation where there were excellent Secondary Schools but no University.

Guthrie, 428.

(14) The education which the student receives in an Academy, by working under the supervision of visitors, who are artists, not schoolmasters, is, in the words of Sir James Guthrie, "the nearest we have in these modern days to the old apprentice system, which, of course, was a splendid one, in so far as real craftsmanship was concerned." The observations on this subject of the following witnesses, are deserving of special attention:—Mr. George Moore, 496-499; Mr. Brennan, 933-945; Lieut.-Col. Plunkett, 1024-1025; Sir Walter Armstrong, 1110-1114; and Mr. Yeats, 1216.

(15) That this ideal has not been, as yet, fully realised in Ireland is generally admitted. The Report finds, in regard to this School, that "the teaching has not been of the highest order." This is no doubt true in the sense that the teaching is admittedly capable of improvement. But something more might surely have been said of a School in which Mr. Walter Osborne was a diligent teacher up to his death in 1903. It would be invidious to distinguish between living artists. But in the list of visitors from the foundation, in 1823, will be found many names, well known to those interested in art in Ireland, among whom are Cregan, West, Haverty, Petrie, Lover, Mulvany, Burton, and Catterson Smith, names which might be accepted as a guarantee of sound and conscientious work.

(16) As the authority for the very general charge brought against the teaching given in this School, the majority Report refers to the evidence of Mr. O'Sullivan, Mr. William Yeats, and Mr. George Russell. It refers also to the evidence of Mr. William Orpen, who does not attach as much importance as other witnesses, to a change of site as affecting the future of the Academy.

Mr. O'Sullivan is the Art Inspector of the Department of Agriculture and Technical Instruction, a body concerned with Art only so far as it is a branch of technical education in its application to industries. His qualification for this post and the value of his work are undoubted, and his evidence is valuable in so far as it relates to the Metropolitan School of Art. But when he approaches the subject of the Royal Hibernian Academy, he is careful to discount the importance of his evidence by explaining that his connection with that institution is purely official and of a very limited character:—"My knowledge of the Academy is gained, of course, only from my annual visits there to assist in awarding prizes for the works actually done during the year. I had no knowledge of the kind of students, the number of them, their age, or anything of that nature. I simply assist in awarding prizes to the works exhibited."

Mr. Yeats is quoted as expressing an unfavourable opinion on the teaching of the Visitors, and he states that "the students learned from the best student that was there." Reference to a former passage in his evidence is necessary in order to make his meaning plain:—"A student learns more from his fellow-students than he does from his teacher. If there is a good teacher, so much the better; but the only teacher a student can learn from is a good creative artist, because there is no teaching worth anything except the infection from a creative mind. Well, you have the Academy School going on, and you have the infection that comes from the best students there, and the influence of one creative faculty on the others. You also have the chance of having some day a competent teacher: but he

O'Sullivan, 863.

Yeats, 1226

Yeats, 1208.

"must be a competent artist." Son of Mr. J. B. Yeats, R.H.A., the well-known portrait painter, Mr. William Yeats was naturally attracted to Schools of Art, which, in a happy hour, he abandoned for literature, and, in the passages quoted from his evidence, he has contributed an admirable exposition of the advantage derived by a student from learning, not in a school, but in a university, or in an academy, where, as he says, "you have the infection that comes from the best students there, and the influence of one creative faculty on the others," and what he describes as the chance of coming under the influence of an artist of creative genius. The same idea is expressed by Mr. James Brennan, R.H.A., in explaining the proper functions of an Academy—"one of the most important factors in the education of the students of an Academy is the effect on them of the students with whom they are working. There is more to be learned from working with other clever students than people imagine—it is amazing what influence a clever student has in a school." The observations of Mr. Yeats and Mr. Brennan, rightly understood, are a vindication of Academy teaching as necessary to the full development of the artist. It is hardly necessary to say that Mr. Brennan is opposed to the amalgamation of the Life School of the Academy with that of the Metropolitan School of Art; and that Mr. Yeats declares himself in favour of strengthening and developing the teaching.

Brennan, 943

Yeats, 1218-1222

The recommendations contained in the majority Report obtain no support from either Mr. George Russell or Mr. William Orpen. Their criticism of the teaching given in the Academy leads them to a practical conclusion directly opposite to that embodied in this Report. "With regard to the Academy" (the former says) "my opinion is, that as far as Art, pure and simple, is concerned, apart from design, the Academy is the proper place for that teaching to be carried on, and I think assistance should be given to it to do so." Mr. William Orpen is in favour of a single School, but that School should be the School of the Academy. "I would like to see the School of Art fused in the Royal Hibernian Academy. . . . It is absurd to have artists under the control of a Board of Agriculture. Why not let the artists control themselves."

Russell, 1243.

Orpen, 525, 527.

(17) The value of the Academy is recognised by all the witnesses who had established a right to speak on behalf of Art. We quote from the evidence of two, because they took pains to guard against any misapprehension on the point. Mr. George Moore expresses no high opinion of the Academy artists. He adds:—"But artists they are, and when Ireland loses its Academicians it will have sunk deeper in the morass. . . . Bring on better artists to Dublin if you can. Try to get artists to paint in Ireland." Some passages in the evidence of Sir James Guthrie seemed to point to a transfer of the Academy School to the Metropolitan School of Art. But with commendable prescience, he took pains to make it clear that he referred merely to the building in which instruction was to be given. "Before we pass from the question of possible transfer, I should like it to be clearly understood that I advocate nothing that would weaken the original Academy character. I want that to be distinctly understood. I don't want any tampering with that, for the result might be to turn the body into a mere Exhibition Society."

Moore, 496.

Guthrie, 433.

(18) With the abolition of the Royal Hibernian Academy, and the disappearance from Ireland of the Art education which can only be had in such an institution, all hope of the continuance and development of an Irish School of Art must be abandoned. The student who received at the Metropolitan School of Art instruction qualifying him to profit by Academy teaching, would of necessity be driven to seek that teaching out of Ireland, to which he would be less likely than heretofore to return. A certain number of Irish students will, under all circumstances, in the future as in the past, endeavour to complete elsewhere the education which they received at the Academy; as English and Scottish students, if they aspire to the highest eminence, continue their studies in the Schools of the Continent. But the records of the Hibernian Academy contain the names of many artists, of varying degrees of excellence, who owed their training, in whole or in part, to the teaching which they there obtained. If the question of the abolition of the Academy had been referred to this Committee

it would have been a matter of course to obtain and print in the Appendix lists of the students, in the various branches of Art, since the foundation of the Academy, the successive Professors of Painting and Sculpture, and of the visitors in the Academy since its foundation. Those who are acquainted with the subject know that such a list would bear witness to good work done in Ireland by genuine artists.

(19) The practical questions evolved in the course of the inquiry appear to be these:—Has the Academy made a case for such assistance on the part of the State as will enable it to fill the place in Irish Art teaching for which it was founded? If it has been comparatively a failure, what are the causes of that failure, and can they be removed? The causes have been clearly ascertained. These causes are more or less connected with each other, and may be summarised as the want of adequate means, the result, in part, of the growing unsuitability of the site of the building, and in part of a declining demand for the works of Art exhibited.

(20) The income of the Academy is largely derived from the entrance money taken at the annual exhibitions and from commission on the pictures there sold. The gross receipts from these sources for the ten years ending 30th September, 1884, averaged £647; in the ten years ending 30th September, 1904, they had fallen to £308. The amount realised in respect of commission on sales of works of Art had fallen from £207 3s. in 1878, to £27 9s. 9d. in 1904.

(21) If any weight ought to be attached by a Committee to the evidence of the witnesses to whom it appeals for information, the conclusion is inevitable that this falling off is largely due to the situation of the Academy buildings. Of the fourteen witnesses whose attention was called to this respect, two only failed to attribute this falling off in attendance to the situation of the building. We do not refer to the evidence of these witnesses in detail, for the opinions of those who speak with full knowledge of Dublin and of Art will appear from the most cursory examination of the evidence. Sir William Abney, indeed, on whose evidence the majority Report mainly rests, is emphatic on this point. Asked whether, in the event of amalgamation not taking place, he thought it would be "not a waste of money, but an advisable step to re-house the Academy first," he answered, "I have not the slightest doubt about that: it ought to be re-housed."

(22) The Royal Hibernian Academy owes the buildings with which it was supplied to the munificence of a citizen of Dublin, Mr. Francis Johnston, a well-known architect, and of his widow. The Government, through the Board of Works, provided a new roof for the larger Gallery in 1872 at a cost of £403, but with this trifling exception the State has contributed nothing towards the housing of this national institution. Of the sum of £300 annually voted by Parliament, the Academy have undertaken to expend £250 upon teaching, leaving only £50 for the upkeep of the buildings.

(23) The house given by Mr. Johnston is situated in Lower Abbey-street. When this building was acquired by the Academy in the year 1826, the classes of the population of Dublin to whom such an institution would mainly appeal for support, had not migrated to the south side and suburbs of the city, and it was not for many years afterwards that the group of buildings had been erected in the neighbourhood of Merrion-square, which now constitutes the artistic centre of Dublin. The National Gallery, the Museum of Art, the unique collection of Irish antiquities the property of the Royal Irish Academy, the National Library, and the galleries used for private exhibitions, lie within a small compass. Lower Abbey-street is a distant and unfrequented street, situated at the other side of the river. The building itself is admittedly inadequate for teaching purposes. As regards exhibitions, it contains one good gallery, but the second large room is so dark as to be practically useless for the exhibition of pictures. The Academy is fairly described by the President, Sir Thomas Drew, as situated in "an obscure byway and in decaying buildings." It is plainly essential to the prosperity, and, indeed, to the continued existence of the Academy, that it should be properly housed in a suitable position, and the action of the

App. F., G.

Abney, 1417.

Drew, 48.

State in regard to the Academies of England and Scotland, justifies us in reporting that this should be done at the expense of the State. As a summary of the evidence, and as an expression of our views, on this subject, we adopt the words of Sir James Guthrie, F.R.S.A.:—"The matter lies at the root of a whole side of the national existence, and if its Art life is not to be stifled by undue centralization that makes all depend upon London, Ireland should have a fitting centre for its Art workers and Art lovers to rally round. I don't think the question can be tested in their present position. I think the most important feature of all is that they should come to such a neighbourhood as this (the neighbourhood of Leinster House) that they may have a chance of becoming an element in the life of the capital."

Guthrie, 468.

(24) The diminution in the number of attendances and in the sale of pictures corresponds with the growing unpopularity of the neighbourhood. The large attendances which have been attracted by special exhibitions, such as Mr. Lane's collections, and the pictures of Mr. Watts, cannot be fairly regarded as relevant to the question of the suitability of the present building to the permanent purposes of the Academy.

(25) The evidence of Sir James Guthrie contains a clear statement of the position which the State took up in England and in Scotland in reference to the housing of the Royal Academies founded in those countries. It recognised in both these countries the duty of providing the Academy with suitable buildings. This duty has not hitherto been performed for Ireland. As to the cost, Sir James Guthrie points out that "relatively what is required for the Hibernian Academy would be very small." That is to say relatively to the expense of the National Gallery, the Metropolitan School of Art, and the new College of Science.

Guthrie, 387-393.

Guthrie, 449.

(26) The evidence of Sir James Guthrie is important with reference to another matter, which is intimately connected with the subject of our inquiry. It is necessary, to the satisfactory discharge by an Academy of its educational functions, that the students should have access to the best procurable examples of Ancient and Modern Art. So far as Ancient Art is concerned, the National Gallery of Dublin leaves nothing to be desired for educational purposes. Hitherto the Dublin student has not had access, except on rare occasions, to the masterpieces of modern artists. There is reason to hope that this serious want may be supplied before long, and if Dublin is to have a Gallery of Modern Art, it would naturally find its place in the Art centre of Dublin. In Edinburgh, the State has provided, on a splendid site given by the Corporation of Edinburgh, a handsome building which serves the double purpose of housing the Royal Scottish Academy, and providing suitable galleries for a permanent exhibition of paintings.

(27) Sir James Guthrie, F.R.S.A., after referring to the experience of towns in England and Scotland, added: "I think if the aim of this inquiry is to do what can be done to extend the sphere of Art in Ireland, and to promote interest in Art in Ireland as an element in the national life, some form of modern exhibition and permanent Modern Art Gallery is absolutely called for. I am clear on that. It cannot be done without. We cannot speak of, or think of, Ireland as a nation interested in Art if it has not these things." A memorial, signed by over 861 persons, representing various educational bodies, professions and interests, has been forwarded to our Secretary, and we have been furnished with a report of the proceedings at a public meeting held in Dublin on 9th February, 1906, under the presidency of the Earl of Mayo, which bear testimony to the interest which this subject has aroused. If Sir James Guthrie is correct in saying that "the situation here would be lop-sided without such a thing as a Modern Gallery, there would not be much hope of development in the future without it," the question ought surely to be dealt with in an inquiry into Art teaching in Ireland. What is required is a building in which to place the pictures which have been acquired or promised as the nucleus of a permanent exhibition. The space required would not be large at the outset, and a gallery so placed as to be capable of extension in the future might form part of the new Academy building. The additional cost would not be large—insignificant compared

Guthrie, 467.

Guthrie, 487.

with the outlay made by the State in housing the collection of modern paintings at South Kensington. We endorse the opinion expressed by Sir James Guthrie that the question of a gallery of Modern Art is intimately connected with an inquiry into Art teaching in Ireland.

(28) There are many reasons leading to the conclusion that the development of an Irish School of Art may be hoped for in the future. The evidence of Dr. Windle, President of the Queen's College, Cork, derives special importance from the circumstance that he speaks with experience of Art teaching in Birmingham as well as in Cork. He says:—"I think they 'have got an extraordinary genius for Art in Munster. I was very much 'struck with some of the work in Cork. I think the modelling is quite 'remarkable.' Sir Walter Armstrong, whose attention was called to some counsels of despondency as regards the prospects of a School of Art in Dublin, said:—"I don't see how one can be despondent when one sees 'what the Irish have done. . . . I think that is only because' many people who are despondent 'don't study the history of Irish Art. The things 'that have been done in Ireland are quite decisive as to the powers of the 'race."

(29) These observations derive great force when we recollect the recent history of Art teaching in Ireland. The attempts made by South Kensington were well meant, but were admittedly a failure, so far as regards Art teaching in Ireland generally, although excellent work was done in the schools in connection with this Department in Dublin and other large towns. Of recent years a training in hand and eye has been generally given in the Primary Schools, which may constitute in time the foundation of the artistic education of the people (Appendix D), and it will be seen from Appendix E that the subject is receiving attention in the Secondary Schools in connection with the Intermediate Board. For the first time in the history of Ireland a systematic effort is being made to instruct and develop the artistic talent which is one of her most valuable possessions, and it would be deplorable, if at such a time the country should be deprived of the higher teaching in Art, which a school training, however excellent, can never afford.

(30) The Hibernian Academy, like the sister institutions in England and Scotland, obtained a Royal Charter in order that it might serve as a School of Sculpture, as well as of Painting. The Professor of Sculpture is expressly mentioned in the Charter of 1861. But the State has hitherto failed to afford in Ireland the means of carrying out the expressed intention of the Royal founder. The building, which the Academy owes to Mr. Johnston, is inadequate for the purpose of the School of Painting, which was naturally regarded as having the first claims on attention. A Professor of Architecture is also named in the Charter, but the system of apprenticeship prevailing in the profession of architect adequately fills the place of Academy teaching. There have been titular Professors of Sculpture since the foundation, but they have never taught. The office is now held by Mr. Sheppard, an excellent artist. His immediate predecessor was Mr. Hughes, whose character as a Sculptor is well known, and who has been recently entrusted with the execution of two important works in Dublin. Mr. Sheppard is teaching in the Metropolitan School of Art, under conditions which are explained by Mr. Orpen in a suggestive portion of his evidence:—"Mr. Sheppard, the Sculpture master, himself 'an artist, visits the School three or four times a week, but he is, I understand, the only teacher who attends under an arrangement like this. If 'he were offered a mastership like the others, requiring all his time, so that 'he could not go on with his own work, he would refuse it. They won't get 'an artist to give up his life to teach in a school—to give up his art, if he 'has any art in him. Even Mr. Sheppard, I understand, has not got a free 'hand. He is under the Headmaster, who is under the Inspector, and he, 'in turn, is not free, being under the higher officials of the Department of 'Agriculture, which knows nothing about painting and sculpture."

(31) There is no reason why students in the Metropolitan School should not continue to have the advantage of Mr. Sheppard's teaching, and, if an adequate building were provided for the Academy in the neighbourhood of the School, his teaching as master might be supplemented by work done

Windle, 1083.

Armstrong,
1144-5.

Appx P, Q

Orpen, 518.

under different conditions, and the Professorship of Sculpture in the Royal Hibernian Academy might become a reality.

(32) The Metropolitan School of Art appears to have been sufficiently endowed and maintained in a high state of efficiency. It is no doubt anomalous that it should be under the control of a Department which is excluded from the teaching of Art except as connected with industries. But this arrangement is obviously a temporary one. The School, when under the Department of Science and Art, was under the control of experts. The need of the aid of experts in connection with this School appears to be recognised by the Department of Agriculture and Technical Instruction, and this question will probably be dealt with by the Commission which is now inquiring into the work of the Department.

(33) We do not, therefore, think it necessary to discuss the manner in which expert aid should be obtained in the government of the School, nor is it dealt with in the majority Report, for the joint Committee which it recommends is suggested on the assumption of the abolition of the Academy as a teaching body. The maintenance of a Life School is necessary for the purposes of the highest decorative Art. There is no reason why this teaching should not continue to be given under masters in the School, and the evidence negatives the danger of overlapping with the proper work of an Academy. The adjustment of the relations between the School and the Academy, properly housed in an adjoining building, might safely, in Dublin as elsewhere, be left to the governing bodies of those institutions.

CONCLUSION.

(34) We have reviewed the evidence taken by the Committee at a length which can only be justified by the importance of this inquiry to the artistic future of Ireland and the respect due to the views of our colleagues. We concur with them in regarding as unsatisfactory the present condition of the higher Art teaching in Ireland. To this extent their conclusions are supported by the authorities on Art to whom they refer. We differ from our colleagues, and concur with the opinion of those authorities, in seeking a remedy in the support and strengthening of the Royal Academy, and not in the transfer of its functions to an educational institution of a totally different character, which could never fill the place that an Academy should occupy in the educational system of the country. The evidence taken in the course of our inquiry, in our opinion, clearly establishes the necessity of maintaining an efficient Academy if there is to be any real teaching of Art in Ireland. It justifies the statement that a duty lies upon the State to provide the Academy with a building suitable for the purposes for which it obtained its Royal Charter. It demonstrates the unsuitability for these purposes of the building provided from private sources, and the hopelessness of its situation. The least that can be demanded from the State is that it should perform for Ireland a duty which it has recognised elsewhere. We have not before us sufficient materials to enable us to estimate the exact cost of erecting a suitable building. But we are justified in concluding that the cost of the building would be moderate, and that there would be no difficulty in obtaining a suitable site. The building provided for the Academy could, at an inconsiderable additional expense, be so designed as to give sufficient accommodation to the pictures acquired and promised as the commencement of a gallery of Modern Art, accommodation which could be added as occasion required.

(35) The sale of the existing buildings—estimated to be of considerable value for commercial purposes—would produce a sum the interest on which, added to the Parliamentary Grant of £300, and the increased income which might reasonably be expected from the exhibitions and sale of pictures, would enable the Academicians to add greatly to the efficiency of the School. Whether the Academy School, thus developed, and placed in proximity to the School of Art, would in the future supply the entire of the advanced training in Art which is recognised for the higher branches of

Drew, 49
Guthrie, 450.

Drew, 131-4.

Drew, 99-101.

decorative Art, is a question on which it is unnecessary to speculate. The proper function of the School of Art is to provide students who aspire to become artists with the technical training necessary in order to reap the advantages of Academy training. We believe that there is every reason to expect an increase in the number of such students, having regard to the attention which is now paid to elementary training in Art, and to the undoubted existence in Ireland of artistic talent, awaiting development.

(36) We conclude with an expression of opinion that if any further aid is given to the development of Art in Ireland, it could not be devoted to a better purpose than the endowment of exhibitions or bursaries, by means of which promising Art students might be enabled in the Royal Hibernian Academy to complete an Education in Art commenced in the Primary or Secondary Schools.

We have the honour to be

Your Lordships'

Most obedient Servants,

D. H. MADDEN.

JOHN P. BOLAND.

EVIDENCE.

COMMITTEE OF INQUIRY INTO THE WORK CARRIED ON BY THE ROYAL HIBERNIAN ACADEMY AND THE METROPOLITAN SCHOOL OF ART IN DUBLIN.

MINUTES OF EVIDENCE.

Oct. 10, 1905.

FIRST SITTING—TUESDAY, 10TH OCTOBER, 1905.

In the Board Room, Leinster House, Dublin.

Present:—The Right Honourable Lord WINDSOR, Chairman;
The Right Honourable the EARL of WESTMOUTH;
The Right Honourable Mr. JUSTICE MADDEN;
Mr. GEORGE C. V. HOLMES, Q.V.O., C.B.; and
Mr. J. P. BOLAND, M.P.

Mr. H. P. BOLAND, Secretary.

Sir ROBERT HOLMES, K.C.B., examined.

Sir Robert
Holmes.

1. The CHAIRMAN.—Sir Robert Holmes, you are Treasury Remembrancer and Deputy Paymaster for Ireland?—Yes.

2. You have kindly consented to come here and give evidence before this Committee on behalf of the Treasury as to the Government grant made to the Royal Hibernian Academy?—I was asked to attend by the Secretary to your Committee.

3. Will you state the amount of the grant and the conditions upon which it has been made?—The grant is £300 a year, and it has been given since the year 1852. There has been no variation in it since then. It was given, in the first instance certainly, without any conditions, and it is still, I may say. From 1852 to 1858-59 it was provided for as a separate vote. In the year 1857 an inquiry was held by an officer of the Department of Science and Art in London, and, as the result of that inquiry, the grant was transferred to the Vote for the Science and Art Department; and another result was that, afterwards, an annual inspection and report was made by the Science and Art Department. That arrangement as to reporting continued until the creation of the Department of Agriculture and Technical Instruction; since when the annual inspection has been made by one of their officers. Now the report is sent by the Department of Agriculture to the Treasury, with a letter recommending the payment of the grant. That report states the number of students and the character of the work, and makes comments upon it, and suggestions. Whether, if the report were of such a character as to show that the education could not be worse, and that the thing ought to be ended, the Treasury would take action, is a matter for anyone to draw their own conclusions—if they can contemplate such a report being made—that, at any rate, is a matter of fact, the grant has always been made; and I am not aware that the Treasury have ever made any suggestions to the Royal Hibernian Academy pointing out of the report.

The inquiry to which I have alluded in 1857 was a very important inquiry. There had been discussions among the members of the Academy which led up to it, and the Marquis of Macleod, who was the officer sent over, looked at the Academy from two points of view: First, as a society for the exhibition of pictures; and next, as a society that taught art. In the former capacity he considered that the Academy was not entitled to any support from public funds. So far as the school was concerned, he called attention to the fact that there was at the time a similar school

in Dublin, namely the School of Art in connection with the Royal Dublin Society, which was in receipt of aid from public funds, and he came to the conclusion that there was no justification for having two societies doing the same work. He was of opinion that the School of Art in connection with the Royal Dublin Society was better fitted to carry on the work than the other, and he recommended accordingly. A correspondence ensued between the Treasury and the Irish Government which resulted in nothing, and the Academy had a new lease of life until, I think, 1871, when an application was made by them for a grant of money to restore the roof, and then the whole question that had been started in 1857 was revived, with the result that there was further correspondence, but nothing was done.

4. What were the circumstances as to the roof?—It had got into a state of disrepair.

5. How was it repaired afterwards?—I think the Treasury made a special grant.

6. For the specific purpose?—Yes. In 1858 it was thought that the society was in a moribund condition, and in the Estimates, I think it was for 1859-60, the grant of £300 was not included, and then when it became evident that the Academy was by no means in a moribund condition, or, at least, did not consider itself so, directions were given to reinsert the amount in the Estimates for the succeeding year, and the grant, though it had not been included for that year, was paid out of the Vote for Civil Contingencies, pending a supplementary estimate. I think that is about all I can say as to the history of the grant, and the conditions upon which it is paid.

7. And it has always been paid, uninterruptedly?—Uninterruptedly.

8. Do you know if there was any other instance of the Treasury giving money for the specific purpose of maintenance?—To this institution?

9. Yes, for the maintenance of the Royal Hibernian Academy building?—I cannot say. I don't think so.

10. But on this occasion there was a special grant?—Yes. I think it was £300 odd, or something of that kind. The sum of £335 was included, I think, in the Estimates apparently for 1871-72, for the repair of the roof.

11. The Royal Hibernian Academy have really to maintain their own building?—They have to maintain their own building.

These are the Estimates for 1858-59 (produced), the last year in which the grant in aid appeared as a separate vote, and, as shown there, the Academy

Oct. 10, 1893. furnished to the Treasury an estimate of their probable expenditure and income, and that included what they expected to get from their Exhibition. Their probable expenditure in that year amounted to a little over £300, and their estimate of receipts from the Exhibition was £200, and then, deducting that, they showed that an annual grant of £500 was required. All they got, of course, was the £200; but they called the attention of the Treasury, in their annual report for the year, which was published in the Estimates, to expenditure being urgently required for general house repairs, painting, furniture, and restoration of casts and pictures. They were asking, however, for what they knew they would not get. This was the last year, as I have said, in which the grant in and appeared as a separate vote—after that year it was transferred to the vote for the Science and Art Department. To whom the report shown in the Estimates was addressed in the first instance I cannot say, for it appears only as the "Annual Report of the Royal Hibernian Academy." Probably it was presented to His Excellency the Lord Lieutenant, and transmitted by him to the Treasury. But in those years it seems to have been the custom to publish in the Estimates the report not merely of this institution, but of others. For instance, the Report of the Royal Irish Academy is also there. I think, however, that with the exception of the grant to repair the roof, there was no other instance in which anything was given except the annual grant.

12. The particular nature and details of these reports you are not aware of?—The reports made by the Department of Agriculture now?

13. Yes?—Well, I saw the last report, and it simply called attention to the fact that there were so many students. What attracted my attention was that all of them were ladies, with the exception of one, and that several of them had been prize winners for a number of years in succession. The officer of the Department called attention to this, thinking that there ought to be some limit placed on the number of times students could present themselves for prizes.

14. The object of my question was to ascertain whether you knew if there was anything in this report, or previous reports, making any allusion to the inability of the Academy to fulfil its duties?—Not in the report that I saw.

15. Either by reason of the buildings or for any other reason?—No, not in the report that I saw. That was the last report. But, if I might make a suggestion, I think that information could be got from some officer of the Department.

16. Mr. Justice MANLY.—The object of those reports was to show the Treasury that they would be justified in putting the £300 in the Estimates for the current year?—Yes.

17. So it would not be quite relevant to those reports to go into the general question of adequacy?—Sir Horace Plunkett, in his letter forwarding the report, concludes by recommending that the grant should be given.

18. The EARL OF WESTMORLAND.—The total Treasury grant is £300 a year?—Yes.

19. Is it a fact—I think I read it somewhere that only £50 of that sum is applicable to maintaining the institution?—I cannot say. I don't know.

20. Mr. Justice MANLY.—As I understand, this £300 a year is upon the Estimates for the Science and Art Department?—Not now. Since 1896 it has been transferred. I will just explain. From 1832 to 1856-59 it was a separate vote. Then, from 1859-60 to 1895-97, it was on the vote for the Science and Art Department.

21. On what vote is it now?—It is now on the vote for Scientific Investigation.

22. It is now upon the vote for Scientific Investigation?—Yes; it was put upon that vote with the view of bringing all the grants made for science and art and to learned bodies into one vote.

23. Like any other item upon that vote, it is open to Parliament from time to time to increase it, or, of course, diminish it?—Yes, certainly.

24. And the object of the reports you have referred to is simply to maintain the status quo? In other words, as the payment of the grant is not regulated by any statute, Parliament need not have voted that £300 unless there was a satisfactory report?—No; but there were no reports until after the inquiry of 1887.

25. You have referred to a report by Macleod of Macleod. What was supposed to be his qualifications?—He was an officer of the Science and Art Department.

26. It struck me that he probably had not much acquaintance with art, because, from your statement of his report, he says that the then existing School of Art was for the same purpose as the School of Art of the Royal Hibernian Academy?—Yes.

27. And it is fortunate that no action was taken upon such a misleading report. It was also stated to be outside the fraction of Parliament to give support to the institution in so far as it consisted of an exhibition of pictures. Was that in the same report?—Yes, the same report.

28. Again, I say it was fortunate that such a misleading report did not lead to action, because I have before me figures which show very substantial sums in England and Scotland awarded for that purpose. I don't know whether you are in a position to verify that table (produced). Did that come from your office?—No; it did not come from my office. Perhaps I should say that in referring to the Macleod's Report I may have been going outside the evidence that I ought to have given.

29. I think not at all. It is very important?—The only reason that I referred to it is, that it is well known that that inquiry was held.

30. But I suppose you would not unkindly concur with either of those propositions—either that a School of Art is identical with the kind of school which might be expected to be maintained by a Royal Academy, or that a grant should not be given to an Academy to enable it to hold an exhibition of pictures?—I can't express any opinion on that. My evidence is not given as an artist.

31. This £300 is the only sum upon the Estimates, the only sum in any shape or form, as a Government grant, which is available for this particular institution?—Yes.

32. And, as Lord Westmorland has suggested, and as will be proved by a document before me, only £50 is available for the general purposes of the art institution?—I don't know anything about that.

33. Mr. BOLLAND.—About these reports from the Department it is only since 1898 that the reports have been sent in every year by the Department of Agriculture?—I take it the Department of Agriculture took up the inquiry, and reported immediately after its creation. The Science and Art Department ceased then to have any focus stand here.

34. Ever since the Department of Agriculture was created the grant to the Royal Hibernian Academy has been kept absolutely distinct from any of the other Science and Art grants?—The grant for £300 was put upon its present vote, the vote for Scientific Investigation, &c., before the creation of the Department of Agriculture. It was in 1895 or 1897. The Department was not created until 1899.

35. That is so; but, even at the time the Department was created, it was still felt better to keep the two things separate—the Metropolitan School of Art and the Royal Hibernian Academy? There was no suggestion when the Department of Agriculture was started that these two schools of art should be treated together?—No. They were always kept quite distinct.

36. Mr. Justice MANLY.—In the Act of Parliament the administration of the fund for Science and Art was transferred to the Department of Agriculture and Technical Instruction, but there is no reference whatever in the Act to the Royal Hibernian Academy?—No, because at that time the Royal Hibernian Academy grant had been already transferred to the vote for Scientific Investigation, &c.

37. Mr. BOLLAND.—With reference to this annual grant of £300, you are aware that in the case of England and Scotland certain grants have been given to these Royal Academies in the way of a site or a building, and that the Royal Hibernian Academy here has never had any grant, either in the way of a site or a building?—I know nothing officially of what happens either in Scotland or England. My answer would be worth nothing.

(Witness withdrew).

Sir THOMAS DEWE, LL.D., F.R.S.E., President of the Royal Hibernian Academy of Arts, examined.

On 10, 1906.

Sir Thomas
Dew.

38. The CHAIRMAN.—You are President of the Royal Hibernian Academy of Arts?—Yes.

39. It is a fact, is it not, that you were an Associate in 1857?—Yes.

40. And an Academician in 1872?—Yes.

41. And President since what year?—Since 1900.

42. Before asking you to begin your general evidence, the Committee think it would be convenient to state their opinion at once upon an application that you make in the middle of your precise evidence as to certain official reports. I don't know whether you would wish to say anything in addition—I should wish to know the feeling of the Committee. If they think it is not necessary, I would agree to withdraw my application. I am quite in the hands of the Committee in that respect.

43. The Committee have considered this matter, and they are of opinion that they cannot call for these reports.—*Witness*.—Very well, my lord. I may say I did not anticipate that they would, but it was the wish of my colleagues, who felt strongly about the state of things existing for some time, that they should get to the bottom of any statements that have been made. But of course I don't look upon it as material to the enquiry if your lordship says so.

44. Perhaps it would be more convenient now to ask you to make any statement that you wish to submit with regard to the Royal Hibernian Academy and its position at the present moment?—I suppose that would be its history?

45. Yes. We will begin with the origin.—The Royal Hibernian Academy of Painters, Sculptors, Architects and Engravers was founded in 1833 under a Royal Charter of George the Third. I don't know whether you would consider it necessary to hand in these charters. I could have the original documents drawn if it were considered necessary. I shall produce them if necessary.

46. Very well.—*Witness*.—The Academy received a supplementary charter in 1861. It has withdrawn now from seeking for any other charter as stated in earlier communications to His Majesty's Government. The origin of the Academy was in the desire to imitate the Association of Independent British Artists in London, in a Royal Academy founded about 1760 with certain functions of usefulness to contemporary art, and which was favoured and endowed with gifts from the private purse of King George the Fourth. The functions of the Royal Hibernian Academy were similar to those of the Royal Academy, and they were exactly analogous to those of the Royal Scottish Academy, which was founded later, and they may be defined in terms borrowed from the definition of functions and status of the latter institution given by a Treasury minute of February 25th, 1853, adapted to the Irish case, namely:—"1. The 'going to the Royal Hibernian Academy, which must be considered as the representative of the artists of Ireland, its due position in reference to the promotion and teaching of the Fine Arts. 2. The securing to the inhabitants of Dublin, by the annual Exhibitions of Modern Art, opportunities, which cannot be over-estimated, of rational amusement, mental cultivation and refinement of taste." I was very anxious to publish on the subject issued by me and my colleagues which, I think, are all in the hands of the Committee. I need not refer to them further.

With regard to endowment, the Royal Hibernian Academy derived its first establishment and buildings from a private citizen of Dublin, Francis Johnston, situated, in 1826, and from his wife Anne in 1830. The value of the premises is about £7,000. Her Majesty's Government, through the Irish Board of Works, defrayed the cost of a new roof for the greater gallery about 1872. The cost, I believe, was £400. Sir Thomas Jones, a former President of the Academy, added a schoolroom for study of the life model at his own cost, with other improvements to the value of £1,000. A Prince Consort Memorial (Albert) Fund, amounting to about £1,200, was, by gracious will of Her Late Majesty, appropiated to the Academy. Its interest is applied at present in medals and prizes for students.

47. Mr. BOGGER.—£1,200 or £300?—It was £300 originally, but it has been added to £1,200. The Academy possesses a small library and collection of prints, some diplomas and other pictures acquired by sale, or bequests, or purchase, among which are some fine works by Giordano and Bassano, little known.

The Academy has had, since 1832, public recognition in an annual grant of £300 voted by Parliament as its sole financial support outside the endowments above mentioned. It has, during eighty years, devoted most of that small aid to the maintenance of a life school for young artists, which the Members of the Academy voluntarily established by resolution in 1836. It is not under the terms of the Charter. It is but an adjunct to the primary purpose of the incorporation, and is dependent on the voluntary services of the members as visitors and teachers.

48. The CHAIRMAN.—We come now to the annual exhibitions?—The Academy has strenuously fulfilled its duty under its Charter with the quite inadequate grant of £300 a year for eighty years, and with increasing excellence, while there has been a good deal of public spirit on the part of the members in keeping up such exhibitions when its financial resources were gradually decreasing. During the last few years both the annual and the winter exhibitions have been very creditably maintained. They have aroused great interest in Dublin, and have in great measure stimulated the movement which led to this Commission. The Academy has suffered vicissitudes and interruptions in its work during its existence, notably such as the state of Ireland following the great famine of 1847-48, when, for a number of years, interest in art was set aside, and patronage of it was slowly recovered. About 1855 the Academy was still fairly prosperous, but the change had already begun of the whole district north of the Liffey, of which Backville-street is the principal centre, through the desertion of it by the retired residential well-to-do class year by year, until street after street became occupied by second or third-rate business and tenement houses, which are even now invading the once fashionable squares. The entire population of a new Dublin which is of importance to the Academy, to a number perhaps of 250,000, is grouped in streets and suburbs around South Dublin, and the people are far the most part not interested in, and aware but little to, the north side of the river. The Academy situated as it now is, in what is an obscure highway, and in decaying buildings, could no more hope to carry on its functions prosperously and usefully for Dublin than if it were in some other city. It is especially important to it that it is excluded from those centres of art and science which, with the most fortunate results, have been comprehensively grouped around Leicester House. It is still a puzzle why, and under what influence, modern and contemporary art, so essential to the round of art culture, was, without any explanation, dropped from the otherwise splendid scheme under which the establishment of art and science around Leicester House was conceived between 1850 and 1870. It is in the opinion of most Dublin people a grave imperfection in this intended circle of intellectual culture that modern contemporary art has not yet its place. A side and exhibition buildings in this essential centre is, after all, the primary necessity of the Academy, and to this, considering the public beneficence to the other Royal Academies of London and Edinburgh, the Academy and the Irish public consider that the Hibernian Academy has claims. The provision of buildings, for which it has claims on public sympathy, is but after all a secondary difficulty. It looks but for galleries in an inexpensive sort of building, and of no more extent than its present modest buildings, standing on a site inclusive of its offices of from 7,000 to 8,000 superficial feet, and in its galleries giving 750 feet linear of wall for hanging pictures on.

49. Mr. BOGGER.—Not 450?—No; it has been re-measured. The figure of 750 includes the dark room, which was not included in the former figure. The Academy allows me to say that it is as willing as ever to continue a school free to young artists as supplementary to the work of the Department of Agriculture as that Department, I believe, desires. The Academy has perfect confidence that with moderate improvements in its locality and financial resources it can make its business self-supporting, and a useful influence. It is not the idea of practical-minded members of the Academy that it should be housed in costly buildings, which would stand in useless dignity during months in each year when no exhibition is on. The Academy, having primarily provided for its own wants without embellishments, would desire to exercise its discretion in letting its galleries for other purposes cognate to the arts, for which accommodation there is an existing want.

The necessity for a new Charter, asked for by the Academy through the late Lord Leinster, Earl Cadogan, need not now be pressed. Through the personal intervention of his successor, Earl Dudley, the power of framing bye-laws under the Charter, with the approval of His Excellency the Lord Lieutenant, has been put in force as to materially modify some previous disabilities. Its modest claims now are, first, a site and new galleries for the exhibition of modern and contemporary art in the vicinity of Leinster House; second, that the small fund realisable out of the past private endowments of the Academy should remain vested in it; and, finally, that it should retain its autonomy and reasonable independence, under which alone, with many difficulties, its members disinterestedly have been able to discharge the Academy's duty to the Irish public for eighty years, and which constitutes the essence of vitality of every Academy of Fine Arts.

The figures which will be supplied by the Secretary and Treasurer of the Academy will show that through a series of years, even with the most diligent and prudent management, and even when it has been able to devote only a limited sum each year to the upkeep of its decaying buildings, the Academy has a small deficit of income against expenditure. This could but result, under present conditions, in a lingering dissolution, under which the advantages of study of modern contemporary art would be literally lost to Ireland, a culture which is not absent, under State encouragement, in any country, state, or province of civilised Europe, known to members of the Hibernian Academy.

50. The CHAIRMAN.—Could you tell us what is the number of Academicians and Associates?—The number is thirty Academicians and ten Associates. That has been one of our difficulties. I should explain to you that the Charter of 1861—I know from personal recollection, having had something to say to it—enlarged the membership from fourteen to thirty. The intention was that there should be room to include artists of Irish birth or connection, not necessarily resident in Dublin, and Daniel Maclure, R.A., John Foley, R.A., and Francis Darby were nominated in the Charter of 1861 as constituent members, representative of this class. At the foundation of the Academy, some such good men as Westmacott (sculptor), R.A., Rossi, R.A., and Sir Martin Shee, P.R.A., as honorary members, represented a like class. However, the working of the bye-laws attached to the Charter made the continuance of this impracticable, imposing, as it did, conditions which made it practically impossible to elect such members in London. We have now somewhat improved that, but our bye-laws still represent an awkward process. Yet, it is possible for us now occasionally to elect an artist resident in London, leaving the resident artists at a number sufficient to carry on the work of the Academy here.

51. So you are relieved to a certain extent?—Yes. We would very much prefer that we had the Scottish arrangement of an unlimited Associate list which our Charter will not allow. We have a congested list of ten Associates, from which we must elect, and that list must be filled up before we proceed to elect a member.

52. Mr. Justice Madden.—Then there would be some need of a supplemental Charter?—On that point there is a decided need.

53. Mr. BOLAND.—You have at present no power under the bye-laws to remedy this disadvantage of which you speak?—No. The Charter prevents us from altering our fundamental constitution. I should add that the number of members fixed at thirty is quite too large for all the artists to be drawn from Ireland.

54. You desire an alteration of the Charter in that particular?—I think the old number of fourteen Irish resident members was quite commensurate with Irish wants.

55. The CHAIRMAN.—Are you obliged to fill up the number of thirty?—Practically we are. Under our old bye-laws we should do so within three months. It causes great awkwardness. Now we have some delay allowed us.

56. Would you tell us how many of them are painters, sculptors and architects?—Out of the number of Academicians five are architects at the present time, two are sculptors, and the balance are painters.

57. You stated in your evidence that the Academy has withdrawn from seeking for a new Charter because, as I understood, they have power given to them to make bye-laws?—Yes.

58. But you modify this now?—Yes, in respect to elections.

59. Mr. Justice Madden.—That is only a makeshift?—Yes.

60. Why not have a new Charter regularising the whole position?—It would certainly be more satisfactory, and a new Charter might be more practical.

61. Mr. BOLAND.—But your principal desire is to show the necessity for the new site, and though the Charter would be a very great advantage you don't lay very great emphasis on it?—No, I don't make it fundamental. A new site, and to have some more income available, is what the Academy wants.

62. The CHAIRMAN.—As to this new site, I should like to ask a little more in detail; in your opinion the present site is not a suitable one?—I think it is utterly unsuitable any longer. As well as the decay of the building year after year, it is becoming more obnoxious.

63. Is it not the fact that the Royal Hibernian Academy must maintain the building?—It has no option but to maintain them. I suppose it would be open to us to let the building go to ruin if we liked, but, as the owners of the premises, we are obliged to maintain them.

64. Have you found it impossible to spend the necessary money on maintenance?—Yes; we can do only quite trifling repairs, of the most absolutely necessary kind.

65. Mr. Justice Madden.—You have only got 250 a year towards that?—Yes, and a good many of the repairs have been done gratuitously for years. For instance we lent the Academy to the Society of Decorators, and, as a little compliment, they repaired the place for us.

66. The CHAIRMAN.—Do you attribute this mainly to the fact that the present building is situated on so unsuitable a site?—I do; and I have reason to speak, for I am very intimately acquainted with that site of Dublin for fifty years, and the change, especially on that side of Dublin, has perhaps nothing to equal it in any other city. It has turned Dublin into two separate cities.

67. Mr. HOLMES.—Regard being had to the fact that the population has decreased even that part of Dublin (the neighbourhood of Leinster House), do you think the transference of the site over how would bring any material increase in the number of visitors?—I feel very confident about it. From my observation I think the establishment of the National Gallery here has been a decided success. As a centre it is essential. The people come there.

68. Mr. Justice Madden.—There is a unique collection of Celtic gold ornaments, and other things in the Museum which people go to see, and, when going to or coming from the Museum, they might look in at the Academy exhibition if it were adjoining?—Yes.

69. I believe the position of the Tate gallery in London has told unfavourably on the attendance there?—I believe it has. The Tate gallery attendance is largely made up of Americans and tourists who would make a point of seeing it wherever it is.

70. The CHAIRMAN.—You have to look mainly to the support of the public in visiting your exhibition?—Absolutely. What I may call our gate-money is our only income apart from the Grant, and our expertise in bringing pictures from London to keep up a creditable exhibition, and sending them back again, is exceedingly heavy. We are at a great disadvantage in that.

71. Mr. HOLMES.—Have you ever attempted to increase the attendance by opening the gallery in the evenings at reduced prices?—We always do. We open at two pence in the evening, and the place is well filled with working people, and we open on Sundays.

72. What do you charge for admission?—We charge twopenny or threepenny on a Sunday and twopenny in the evening, and both openings are well attended, and there is great interest in taken in the pictures, and there is quite a profit on the sale of catalogues to the working classes.

73. The CHAIRMAN.—I should like to ask you in regard to the other branch of your work, is it, in your opinion, detrimental to the teaching of the Academy students that they should have to come to the particular day site?—I would not say that, because the students who mean to be artists are very limited in number, and they will go anywhere to get teaching. What they want is to be in touch with practical artists, and like the French system, to learn their technique from good artists. They will go for that wherever it is.

74. So what is important in that respect is to get a suitable building, and suitable rooms for teaching?

—That is the sole requirement. We are at a disadvantage. We feel it a duty to make probationers coming into the school show that they are able to draw from the antique, and we are at a great disadvantage in not having sufficient room for school purposes, and when they say, "Where can we draw from the antique?" we cannot supply them. Before the rebuilding of the National Gallery the sculpture hall there was a good hall for study, but, owing to the exigencies of the new building, the lighting has been changed, and it is not so good for study now. There is always a difficulty about teaching drawing from the antique for want of room.

75. How do you test these who apply?—Lately they send in drawings, and sometimes they do work in a special class, and we see ourselves that they do work from the antique. When we get drawings sent in we find it necessary to look closely into them to see if they are genuine and done by the student himself, and sometimes he is put to work so that we may satisfy ourselves that it has not been brought from some other school. We take great pains to ensure that there should not be any imposition of that kind.

76. Mr. HOLLIS.—Are the teachers of the school themselves, or some of them, Academicians?—Yes. There are four visitors appointed annually. They get a very small fee for it.

77. They are practically unremunerated?—It is a very small thing. A mere honorarium of ten shillings a visit.

78. I suppose that funds don't permit of paid teachers?—It would not be desirable to have paid teachers. Students would rather be taught by artists whose names they know.

79. Do you consider the teaching capable as it is now?—I think it is very good, and we could extend it. We could have a better school of painting, and we would have members taking a great interest in it.

80. Do you find the capacity of the visitors who teach varies very much; are some of them better covered as teachers than others?—Some are more popular, especially with ladies; others are less popular who may be more exacting.

81. On what principle are they selected?—Generally at our annual election we vote for the men that we consider make the best visitors, and it is regulated by the majority.

82. Do they take so much of the year each?—They get ten shillings fee for each attendance. If a man attends five times in a week it would be £2 10s., and if he attended four times it would be £2, for three or four months.

83. How long would he attend?—I should think about two or three hours,—the ordinary time of a student.

84. The Chairman.—Does he teach continuously?—No criticism more.

85. Does he leave it to another visitor, or does he drop in when he can?—Whichever visitor comes on, it is the same model that they have been drawing from, he acts upon as a critic. He finds fault with unskilful drawing, or anything of that kind. You cannot exactly drill or discipline students of the Academy as you would in a school. It is by influence more.

86. The object of my question was rather to find out whether there was continuity. It seems to me that a student would gain more by having continuous criticism from one artist for a certain time than he would by having various artists coming in to criticize, but it is your practice to have the visitors come in and out in such a manner as to make it continuous?—Yes. There never has been any disadvantage through want of continuity.

87. Mr. HOLLIS.—Do you exact any preliminary test from the students before they come, such as having to pass certain examinations?—Yes. The tests will be found in the Rules here (Rules printed). They are pretty wide. In fact they are identical with those of the Scottish Academy. It amounts to this—the students must send in a drawing from the antique done by themselves, or they must send in a series of works which show sufficient knowledge of drawing, and a little committee always sits upon what is sent in, and investigates the drawings, and when the case is at all doubtful the candidate is taken into probation for a week or two, and that is the real test. The visitors watch him.

88. Do you ever find it necessary to reject candidates?—Yes; many very young persons, and people without the necessary previous training.

89. Where would they get that preliminary training? Oct. 10, 1906.
—Most of them from the Metropolitan School of Art here, some from private study, and there are some who present themselves without any qualifications or knowledge whatever, and are, of course, rejected. Se Thomas Drew.

90. I believe some two or three years ago Sir William Abney reported in favour of amalgamating the Metropolitan School with your School; do you think that is a desirable, or an objectionable course?—We do not attach a great deal of weight to that, it seemed to involve so little in the matter of money. But the feeling of artists here is that students, when they come to the artist stage, require a kind of life school which is different from the kind of life school which suits a preliminary school such as the Metropolitan School of Art.

91. Do you think a life school could, with advantage, be added to the course at the Metropolitan School?—I don't think it would be much wanted here. I know when they leave here they go over to the Academy, and continue their studies there.

92. The Chairman.—There is a question or two which I should like to ask upon this. I should like to hear from you whether in your opinion there is any overlapping in the art education given in the Metropolitan School of Art and in the Royal Hibernian Academy?—I don't think there is the least. I don't think there is any overlapping whatever. The Academy does not seek to take pupils from this school, nor does it inquire indeed where they come from.

93. When you take pupils for your Royal Academy it is for a different purpose from that which attracts the Metropolitan School of Art?—Yes, quite different. However great the number in this preliminary school may be, there would not, I think, be more than two or three in a year who would develop into artists.

94. They would naturally come on to the Royal Hibernian Academy school to learn their particular profession?—Yes, and to see painting done by painters before them, and learn the technique of painting.

95. The Earl of Warrington.—I should like to ask about this grant of £300. Is it especially laid down as a condition of this grant that £250 shall be devoted to any particular purpose?—It is not in the charter now, and it was not when the school was established. I have no knowledge of any condition. There was correspondence about it at one time, it is said, but we have no record of it, and I don't know that the Treasury has any record of the expenditure of that £300. In any case I have never known of any restrictions whatever.

96. We were told that only £50 was applicable to maintenance of the institution; that looks as if £250 were devoted to some other purpose?—We do devote about £250 to teaching.

97. There is no legal obligation to devote the grant in this particular way?—None.

98. Mr. Justice Maugham.—The practical result is that only £50 is available for maintenance?—That would be, in round numbers, how it does stand.

99. The Earl of Warrington.—What is your estimate of the value of the Royal Hibernian Academy buildings?—About £7,000.

100. Does that mean that if you were attempting to dispose of those buildings you would be able to get £7,000 for them?—That was my own opinion two or three years ago.

101. That includes everything?—Yes; it is practically a freehold site, subject only to ten shillings a year, and for stone, or a post office, or anything of that kind it would be very useful.

102. For a post office it would be more useful than for an Academy?—Yes, or for a hotel. There are some fairly prosperous commercial hotels in the neighbourhood that have been asking about it from time to time.

103. Suppose that the Academy were transferred from its present site to somewhere in this neighbourhood (of Leinster House), have you any definite idea in your mind as to what would be the best position; have you ever laid it out?—I know all the locality about here very well. There are a good many places which, if they could be acquired or bought, would be very suitable.

104. There are sites available?—Yes. I don't think there would be any difficulty about that if we had the money.

105. Mr. Justice Maugham.—I should like to ask one or two questions on a point already suggested

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by the Chairman, namely, the relative position of a School of Art and a school such as might be expected to be maintained by a Royal Academy of Painters. I do so to get rid of the misapprehension, which seems to have prevailed, that they are more or less analogous, and exist for the same purpose. You don't agree?—No.

104. The School of Art is mainly for practical purposes, but, of course, it will give the elementary education in drawing which would lead up to the development of a professional artist, painter, sculptor, or architect; is not that so?—That is so; and a marked distinction is in the Life School. The subject for the preliminary school usually is, and ought to be, a draped subject.

107. Is there any civilized country, to your knowledge, in which the suggestion has been made that such a School of Art could take the place of the school of an Academy?—No; not to my knowledge. You will have a better opinion on that point from Sir James Guthrie.

108. You teach the work of an artist to the student who has been brought up only to a certain point in the School of Art?—Yes, and we usually take him up, and teach him with the perfectly made model.

109. I am glad to hear from you that there is no overlapping of the two schools as they exist at present—I don't think there is the least.

110. One school seems to be in a flourishing state at present. I will say nothing about the appliances for the other. You are aware, of course, that there has been a great development in art teaching in Ireland during the last few years?—Yes.

111. For reasons which it is not necessary to go into, the system of art teaching provided by the Science and Art Department in England was a failure?—Yes.

112. I need not go into that now, though, as one of the Intermediate Board, I have had to inquire into the subject. Do you look hopefully on the promises that has been given recently to the hand-and-eye training that is carried on in Ireland in the primary schools?—I do.

113. Would it not be a lamentable thing if the pick of the primary schools, the few possible artists, were to come on to this School of Art and having been there educated up to a certain point were then to have their development arrested?—I think it would be very unfortunate.

114. With the exception of the very few who had means to go out of Ireland they would be lost to art, and those few would be lost to Ireland?—Yes.

115. Therefore, you think it a matter of pressing importance that the school connected with the Royal Hibernian Academy should be in a state of efficiency?—I think that is a matter of very great importance; and another very vital matter is the necessity for these coming artists to see exhibitions of modern contemporary art, which, without the Academy, they would have no chance of seeing.

116. One of the functions of your Academy, I read in the document before me, is the supply of annual exhibitions of contemporary art?—Yes.

117. That has an educational value, has it not?—Yes. It is the educational part that is the essence of it.

118. Would you agree with the proposition that has been submitted, that it was no part of the function of Government to supply an Academy with funds for that purpose? You would not agree with that proposition?—No.

119. Are you aware that large sums, details of which we shall have in due course, are given for that purpose in England and Scotland?—Yes, I am aware of that. I have it all in black and white before me.

120. By an understanding which has no legal effect, but which exists between the Treasury and the Academy, £350 of the £500 a year given you must be devoted to education?—Yes, about that.

121. For general purposes you have only about £50 a year?—That is all.

122. Out of that you have to maintain a house with which the State did not supply you, but which an eminent architect, named Johnston was generous enough to give you?—Yes.

123. Have you taken the trouble of comparing that state of things with what exists in Scotland?—Yes;

I think on the whole you will see, when the Scottish case comes to be explained, they have received very great advantages.

124. Has not the result of that been of great advantage to Scotland and to the country at large?—Yes.

125. They have developed a very fine School of Painting there?—Yes. Our difficulties are still greater, because Dublin is still more isolated than Edinburgh, and we have only poor students, who cannot travel. There are no private collections in the country worth speaking of, and our exhibitions give students the only chance they have of seeing, once a year, what the rest of the world is doing.

126. In addition to that not very magnificent sum of £300, your receipts consist of what is paid for admission to your exhibitions, what, to use a term applied to exhibitions of another kind, may be called your gate money?—Yes.

127. No doubt it is with a view to the popularity of your exhibitions, and with the desire to increase receipts by inducing additional visitors to attend, that you derive a new staff?—Yes. You know it is a matter of situation to some extent.

128. Increasing the visitors would increase your income?—Yes.

129. Would not it do something more than that—the more people you tempt to visit the exhibition, the greater the educational value of the institution?—Unquestionably.

130. It is not altogether a question of getting money?—No; and it is not altogether for the poorer classes, but also for the better classes, who have room for a great deal of culture in art.

131. You have a great deal of knowledge of Dublin professionally, and I would be very glad individually to hear your suggestions as to a site. The obvious site some time ago was the space that has recently been acquired under an Act of Parliament?—Yes. I know all the particulars of that.

132. Assuming that that is, unfortunately, lost for the purposes of art, what other site would you approximately suggest?—I would suggest any site near about here (Leinster House). In Clare-street there is a plot of ground between the National Gallery and a house in Clare-street which already belongs to the Department of Agriculture. It is unappropriated. There are two houses between it and Clare-street, and the conjoint site of all that would make a very fine site indeed. Then there is a house down here, within view, which is known as Dr. Ignat's house, and that also would do very well.

133. Do you think would that be large enough?—I believe that it would.

134. There are some rather small houses on the opposite side of Kildare-street—would there be a possible site there?—They have little or no depth. We looked one time at a suitable site in Molesworth-street. We have thought of an independent movement by a small limited liability company. We would rather have the site as close as possible to the National Gallery, so that both ancient and modern art could be studied almost side by side.

135. The CHAIRMAN.—Do you think if you were housed in a suitable building, on a good site, your income would be sufficient to enable you to carry on your work?—I do. The more money we have the better we could do it; but I believe if we had such a building we could make a paying concern of it.

136. Mr. Justice MANNING.—By the increase of what we have called gate money?—Yes.

137. At the same time do you consider that the official income of £350 a year for the Life School is sufficient?—Well, what is running through my mind, sufficient?—Yes, what is running through my mind is that he would wish you, is this: You see it is stated in the paper I have submitted that we wish to have a control of our present endowment. If we have a control of our private building, we could dispose of present of our private building, we could dispose of it, and it would produce a certain increase of income that would make us fairly independent.

138. You mean that you should be allowed to retain your autonomy?—Oh, yes; we could sell the old building, and that would leave us a margin.

139. In other words, if the State supplied you with a new building, and allowed you to retain the private endowment, and invest it, that would make you fairly independent?—I believe that would enable us to carry on our work usefully.

139. The EARL OF WESTMEATH.—Do you know what the average of the gale money each year would amount to?—The Secretary of the Academy has it all tabulated. I think that would be the most satisfactory way to give it. It would show the exact sums.

140. Mr. HOLMES.—I did not quite gather whether you propose to apply the income of the £7,000, which you hope to realize from the sale of your present building, in any special way?—We should apply it to the extension of the work of the Academy for public purposes. It is not for the purpose of benefiting any individual.

141. You would apply it to the purposes of the Academy?—Yes.

142. Are you bound in any way by the trust-deed of the donors?—No; we are not. I believe, bound at all. We are perfectly entitled to our own property, and we are at perfect liberty to sell.

143. Now, I think it is pretty obvious that if you had your Academy in this neighbourhood you would get certainly more visitors of the nobler classes; but how about the evening exhibitions? Do you think they would be as successful as hitherto?—I think the people would come over, for I have been a close observer for years that that class of people come to the Museum here, and they come to the National Gallery, though they are not so much interested in the pictures.

144. Mr. JUSTICE MADDEN.—Distances are not so great in Dublin?—They are not great.

145. Mr. HOLMES.—There is one question upon a point that Mr. Justice Madden put to you. Do you think that the Academy's school would be able to attract talented young students from comparatively remote parts of Ireland—will they come here?—Yes; with an improved system they would, because it would be in a position to offer scholarships and other inducements.

146. Mr. JUSTICE MADDEN.—I am glad that Mr. Holmes has raised that point. It is a great object of persons interested in education now to provide ladders by way of bursaries, educational lenders, by which students can be brought from the primary school to the secondary school, and from the secondary school to the university. Now, following up the point suggested by Mr. Holmes's question, suppose some poor boy, a future Titian, to be born in Galway, we will say, you would have got him to develop into an artist unless he was brought forward by some system of the kind. Have you any bursaries or exhibitions?—No, we have no funds at all, or anything to encourage people to establish such things, and some of the greatest artists of the country—such as Sir Martin Shee, and Foley, and others who succeeded him—were developed in that way through the Royal Dublin Society.

147. I am getting some suggestion from you as to a number of the Intermediate Board. Have you ever considered whether under the Intermediate system assistance might be given by bursaries of that kind?—I think they could, very decidedly.

148. There might be difficulties connected with the system of examinations, but unless that poor boy could get something in the nature of a bursary it would be impossible to bring him forward?—Yes; and I think there is some little advantage to be got from the establishment of the Taylor Art Prizes too.

149. Mr. HOLMES.—What you suggest would enable the future genius from Galway to come and study here?—I have not considered that question; but it seems to me that it might be some such scheme as that by which Trinity College offers bursaries at entrance.

150. Mr. BOLAND.—I suppose in addition to the loss to the Royal Hibernian Academy, as such, from your difficulties in not being able to get satisfactory gale-money, you also feel that it is a great loss to the country that our young artists, as we know, have to go to England or Scotland, or abroad, to get their training, and you feel that in this country certainly it is necessary to give them facilities, which they have not had up to now, in having an exhibition building which will attract people, and where people who are resident here will come to buy their pictures?—In fact it is a great disadvantage. It has come to this, that we find that when we take a promising pupil in we can do no more than tell him, "We can teach you to

draw. As soon as ever you can draw go out of this," and that that boy will go to Paris or London or somewhere else.

151. Are you not having the best ten or twenty a year, of the more promising students but in that way to this country?—I think some of the painters would be better able to give evidence of that. Some of the best painters we have we entirely trained in that way—the late Mr. Osborne, for instance—a great artist.

152. In your proofs of evidence you say that "the Academy, having primarily provided for its own wants, without embarrasments, would desire to exercise its discretion in letting its galleries for other purposes cognate to the Arts, and for which accommodation there is an existing want." Would you explain that in more detail?—For instance, we should like in every way to give assistance to amateur Societies' Exhibitions. We do not wish that there should be a notion that professional artists would be opposed to that. Quite the reverse. The opening of a loan exhibition, as you are aware, was accompanied by the holding of social entertainments in the exhibition, and some of them were exceedingly successful. We should like to be assisted in that way. We think it would be a very useful thing if the galleries were used for musical purposes.

153. Mr. JUSTICE MADDEN.—That would be a source of revenue?—A source of revenue.

154. Mr. BOLAND.—And do you think that other societies such as the Society of Antiquaries should be allowed to hold their meetings there if room could be found for them?—We should be quite willing to allow them to have the use of the galleries, say, for the purpose of their meetings. As Past President of the Society of Antiquaries myself, I know the feeling of that Society that they would be quite anxious to hold their meetings in the galleries.

155. I suppose we may take it that the ideal site is where it is proposed to put the College of Science—somewhere immediately in this neighbourhood?—Yes, if it were possible. Another scheme that has been mentioned would be to dispose of the Natural History Museum somewhere else and give that building—corresponding to the National Gallery—for an Academy of Modern Art.

156. I suppose you would like, in addition to having facilities for the Academy itself, if it were found possible to have a gallery of Modern Art—a permanent gallery of Modern Art—such as we find in most countries?—Yes, that would be a great public advantage no doubt.

157. We should be obliged to keep that separate of course?—Yes.

158. But it would be easy and possible to have the Academy include some such gallery as that?—Yes, but that would have to be a different building. The Academy would require its own buildings, but the Academy has done its best to assist the Art Gallery movement. It has lent its rooms for it, and encouraged it in every way.

159. Mr. HOLMES.—What value do you put upon the pictures and prints that you have now got?—That would be a very difficult question to answer, because some of the pictures are of great value, and they have been rising in value, and nothing, except a sale at Christie and Manson's, would give the value of these.

160. Can you give an approximate ideal?—No; opinions differ so very much. Now these pictures that we have lately unearthed of Giordano and Bassano, some people would put down at the value of £7,000 at least, while others would say they are not worth half the money.

161. Do you propose to retain these?—We should be very glad to dispose of them in some place where they would be more useful.

162. And as to those prints?—My own opinion is that the pictures and prints and other things could be dispensed with, and that they would be all more useful to the public in another institution. In fact they are not required in the Academy. Our house is limited.

163. You could not use them like the Scottish Academy?—It is hardly possible, because the value of what the Scottish Academy have is, I believe, more like £80,000. It is a most valuable collection of pictures.

164. You would perhaps be willing to hand them over to the State on conditions?—I believe some such arrangement was made in Edinburgh?—Precisely so. In any way of that sort they would be more useful to the public.

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156. Would the present area of wall space suffice in the proposed building?—It would suffice, but a little more would be of advantage, because the modern system is to separate the pictures, to give more space, and be a little more liberal of wall space in hanging a picture.

157. The CHAIRMAN.—Then, also, perhaps I may say, without pressing you, the wall space was getting more and more limited. Does it include that second room and that inner room?—Yes.

158. Mr. Justice MANING.—That room is practically quite unsuitable for exhibition purposes?—Quite so. We use it as a tea-room literally. We don't desire to increase the general number of pictures exhibited here. We think the average number we have is quite enough for the wants of Dublin.

159. Another point of view is this. The exhibition is a mart for the pictures of the year, and an improved site to which possible purchasers would go in greater number, would benefit art in Ireland in that way?—Yes; I think so. And the commission on sales is an item of revenue that is very important to us, but sales are very small.

170. You say in your evidence, "It is still a puzzle why, and under what influence, modern and contemporary art, so essential to sound art culture, was, without any explanation, dropped from the other—was expelled scheme under which the establishment of art and science around Leinster House was conceived between 1860 and 1870." Was there ever any definite proposal to have a Modern Art Gallery?—I am aware, as one of the members of the Academy, that there were many communications about it, and as to the shape of this system, and that they were in communication with the authorities of the Hibernian Academy, and the whole thing was taken into consideration, but somehow it was dropped, greatly to the surprise of the Academy.

171. I understood you to say that the question of a Gallery of Modern Art being included in the whole

question of the establishment by Science and Art at Leinster House was dropped out of the scheme which seemed in every other respect adequate?—It was a serious gap in the scheme, and I know, as a matter of fact, that it was never understood what change led to that.

172. Mr. BOLAND.—Would it possibly be far west of space?—I don't know, but the correspondence ceased. There was a Committee of the Treasury and Sir Michael Hicks Beach got particularly, and the impression was that they thought the title to our premises was bad, and that it was not an asset.

173. Mr. HOLMES.—What was in your mind when you stated that there should be reserved to your Academy a reasonable independence?—I suppose that with the presence of the State the Academy would not be independent, in the way that the Scottish Academy was not independent; but now it has been established in its independence. I do not think an Academy works wisely under Treasury regulations.

174. You would like to be complete masters in your own house?—Complete; yes. There was a proposition at one time that you probably heard of, that the Academy should occasionally hold exhibitions in the rooms of the National Gallery, but that would be unworkable.

175. In considering the question of a State grant you assume that the State would pay the entire cost of the building, do you?—Oh, yes.

176. Now it has not done so with the Royal Academy of the United Kingdom. The Academy had to spend £120,000 on the building?—But what else did it do?

177. They got the site and they got Burlington House, but they had to spend £120,000 out of their own funds?—But they had that from their property.

178. But you ask that the State should pay the whole thing?—Of course this is a very poor country, and business is carried on under greater difficulties.

179. The CHAIRMAN.—Is there anything that you wish to add?—I think not.

(Witness withdrawn).

Mr. CATHERINE SMITH, R.E.A., examined.

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180. The CHAIRMAN.—You are the Secretary of the Royal Hibernian Academy?—Yes.

181. And you have ever been to give us some information about the statistics, about the premises, and the amount of money that is received, and the number of students, and so on?—Yes.

182. First of all, under what tenure are the premises in Abbey-street held?—They are held on a fee-farm grant, subject to 10s. a year.

183. Is it practically a freehold?—Practically a freehold.

184. What is the accommodation—we have seen the place?—There are three exhibition rooms, a school-room, a central room, and keeper's apartments.

185. And as to the wall space?—Well, you have the plan (then produced). I am afraid I cannot give you the exact wall space. The floor space is given on the plan.

186. And the value that is placed on the premises by the Academy?—£7,000 is what they have been valued at.

187. What has been the average annual cost of repairs?—Repairs are hardly divided. For repairs, insurance, and incidental expenses the average for the decade ending 1894 was £84, for the decade ending 1894 it was £86, and for that ending 1904 it was £89.

188. And we have it from Sir Thomas Drew that in 1872 and 1873 there was expenditure upon the roof, for which there was a Treasury or Government grant?—Yes.

189. And you are giving us figures subsequent to that?—Subsequent to that. They are independent of it. In fact, there is no record in the Academy as to what the amount expended by the Treasury on that new roof was. I do not think the Treasury informed the Academy of it. The Treasury probably told the Board of Works to do it, and the Board of Works supplied them with an estimate.

190. You tell us the expenditure on maintenance and repairs subsequent to that?—Yes.

191. Can you tell the Committee how does the annual expenditure compare with the grant receipt? Take the last ten years?—The average of the grant receipts for the last ten years is £650, and the repairs £69—that is, repairs, insurance, and incidental expenses, which, all taken together, practically meet repairs.

192. Can you tell us how the receipts have been expended, roughly?—Certainly. The expenditure on the exhibition—I am giving the average for the last ten years—was £182. That means the cost of procuring pictures, and hanging them on the walls, and returning them to the artists. Fuel and light cost £251; salaries, including officers and servants, £239; advertisements and printing, £93; and repairs, £609. Then the average cost of the schools for the last ten years was £125. That accounts for the total income. Leaving a deficit, in fact, of £277.

193. Mr. Justice MANING.—Does that £260 include the £300?—I do not understand the question.

194. You say, gross receipts, £650. Does that include the £300 paid by the Treasury?—It does.

195. The CHAIRMAN.—Would you give us the figures for the ten years before? How does it compare? Is there a falling off?—A falling off distinctly. The gross receipts for the decade ending 1884 was £203, as against £650 for the later period.

196. How is that accounted for?—I do not know that there is any way of accounting for it, except the public taste has fallen off, I suppose, for pictures—that they do not attend exhibitions. There are at this time several minor exhibitions which may compete with that of the Academy.

197. Then the items of expenditure of the Life School, so distinct from other expenses, the average of the last ten years was £125?—Yes; and for the ten years ending 1894—the preceding decade—the average was £190.

198. How long is the annual exhibition open?—During March and April, and part of May.

199. I do not suppose that, with advantage, you would require to open it longer than that?—We had at three months, and we found that the middle month was the

being attended that it was better to close up the first and third months, so as to form two months.

200. As a rule, is no further use made of the gallery until the next exhibition?—None. The galleries are in use practically for about six months. They come into use in February, and we are not done with them until July, by the time the pictures are packed up and sent away.

201. Of course, if any use could be made of them for exhibition purposes of any kind at other times of the year, an additional income would accrue?—You must say if an income could be made from it; oh, certainly.

202. By holding exhibitions of different kinds at other times of the year?—Yes. I may mention one. We are free of the consolidated rates—the Corporation taxes—and there is a tradition, which is, I believe, well founded, that if we were to let our rooms we would subject ourselves to the city rates, which would amount to £20 or £70 per annum.

203. Mr. HORTON.—You would be subject to rates?—Yes, that is the tradition.

204. The CHAIRMAN.—Have the sales from the exhibition fallen off?—Very largely.

205. Comparing that first decade with the last?—The sales of pictures for thirty years have, in fact, declined. In 1878, the highest year, they touched £1,329, and last year (1904) they were only £564. The yearly average of sales from 1875 to 1894 was £1,541; from 1895 to 1904, the average was £1,438; and from 1895 to 1904, only £752. That, I think, answers your question.

206. Of course, the Academy takes a small commission on the sales?—They ask 7½ per cent. upon pictures that come from the other side of the water, and 5 per cent. from local pictures. We have no competition on local pictures, and we have to pay for the carriage of pictures coming from London.

207. Can you tell the Committee the proportion of the pictures which come from England and Scotland?—In a general way. There are about 300 of them from the other side of the Channel, and the remaining 200, say, are local.

208. Then, as to the charge for admission, what is that?—One shilling during the day-time, and two pence at night.

209. Has that always been so?—The shilling has always been so. There was a time when the admission in the evening was one penny.

210. Has it for a long time past been open in the evenings?—In 1846 it was begun, at a charge of one penny, for the benefit of the working classes, and in that year over 34,000 persons attended. This continued for about thirty years, and gradually decreased to 4,700 in 1869, and now the attendance has dropped to 1,400.

211. When was the charge of two pence in lieu of one penny established?—In 1899.

212. Do you think that affected the attendance?—It possibly did a little, but the working classes had need to attend the exhibition, and the wealthier class people who were well able to pay one shilling in the day-time, were taking advantage of the penny charge. Consequently, as the Academy were getting a very small income, it was considered only fair to increase the cost a little, so as to make these well-dressed people pay. I may mention that the exhibition is also opened on Sundays.

213. And have the attendances been large on a Sunday?—Well, even that is falling off. Practically, it was commenced in 1883, and for some years the attendances continued to be over 2,000 persons, but it has fallen off from that to less than 1,000.

214. Then, with regard to the Life School, for what period is it open each year?—From November to June.

215. Have any alterations been made in the rules lately?—Yes; but it is possible to over-estimate the value of rules. As our school partakes of the nature of an atelier for artists, rather than a mere class for students, some latitude has to be allowed. But the rules are of use in maintaining uniformity of conduct, and for reference in cases of dispute.

216. Does that mean as regards time? They come when they please. Is that left open to them?—Well, of course, the classes are held at regular hours, at which times the students are expected to attend, but there is no compulsion on the students to attend. They can attend or not, as they please.

217. I did not quite know what that referred to—the revision of the rules—how it affected the students,

and you do not think it does?—So far I do not, but the revised rules have not been sufficiently long in force for their influence to be adequately tested.

218. Then a certain number of visitors are selected, or elected, every year?—Yes, elected every year.

219. How many?—Four visitors to the Life Class and one to the Painting Class.

220. Do the visitors attend?—Yes.

221. More or less all the time that the students are there?—Yes.

222. What I want to get out is how far does a student get the advice of a visitor continuously in his work?—It depends to a certain extent upon the visitor himself, but he is supposed to be there the whole time, or, at all events, a considerable portion of the time. As a matter of fact, the visitors attend regularly from the opening of the class to the closing of the class every day, and bestow the utmost attention on instructing the students.

223. I always imagined that in the Royal Academy in London the academicians who come to the school take a certain time. One comes for a month, and then gives place to another, who has complete supervision of the work. Is it arranged in any way of that sort here?—It is. The visitors attend one week in turn. The visitor of the painting school is now paid £1 a week for an attendance of five days, but there was an understanding at the time when the fee was reduced from £2 to £1 some time ago that the visitor should not be called on to attend for the whole five days two hours a day, but he should use his own discretion in coming in when he thought he could be of use two or three times a week.

224. Does that work well?—Very well; because, with students such as we have, it is quite possible to over- interfere with them.

225. Would you say that that rule or regulation was not brought about by a necessity for reducing the payment that was made to the visitor?—No, it was purely accidental. I can explain why if you wish.

226. Generally, I only want to find out that in administration that works well?—It does.

227. How many students is there accommodation for in the Life School?—I suppose we could accommodate up to five and twenty.

228. And it is found that it is necessary to refuse any applicants?—Oh, no, except on occasions when the Council considers that the applicant is not sufficiently advanced to profit by admission.

229. There are not so many?—The average number of practical students that we have is seventeen. Of course there are a number of students who are technically students, but who do not attend regularly and so on; but of these who are regularly accounted students there is an average of seventeen.

230. Do you think under different circumstances, that is to say, better premises and different position, the number of applications would be affected?—Yes, I think so. You saw the room this morning. We want a room for the Antiqua, where the students can draw from the Antiqua or other casts, and be kept there as probationers before admitting them to the Life School. And we want also a room for drawing from the life and a painting schoolroom. I do not go so far as to say these things are indispensable, but if it was a well-appointed school we should have them.

231. Do you require some evidence about training before the applicants come to the school?—They are required to produce a drawing or painting from the life, a drawing from the antique, and any certificate that they may have got from the Government Schools of Art, and so on—as a matter of fact they send in any drawings or paintings from the life or other works they have executed—and we use our own discretion to see whether they are so far advanced as to benefit from studying in our schools. The Council decide that, and no better test could be discovered.

232. You think that a satisfactory test?—I do.

233. Do a large proportion of the students come from the Metropolitan School of Art?—Not a large proportion—about one-half. Many come from private academies.

234. Could you tell us are they, as a rule, natives of Dublin, or do many come from other parts of Ireland?—Residents in Dublin usually, but some come from the country.

235. Then we understood from Sir Thomas Drew that a large proportion of the students are labour?—Almost entirely. After the admission of ladies

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the male students began to drop off. They would not mix. They did not like the presence of ladies, so that we have practically no males at all. In fact if we had more money and another room I would be inclined to have a class at night for male students. In that case I think we could easily get a dozen male students engaged in artistic occupations in Dublin who want Life School.

230. In the matter of accommodation you think it is very desirable, if not necessary, that you should have sufficient room to separate the male students from the lady students?—I think it would certainly bring about an attendance of male students. Then it would be a great advantage if a school could be held at night, which would accommodate young men who are employed in various occupations during the day.

231. Is there any limit to the period at which students can remain at the school?—None whatever.

232. They can continue to come every year?—Yes, every year as long as they care to avail themselves of it.

233. Do they pay any fee?—None whatever.

234. Mr. Justice Mahony—I should like to ask a few questions with regard to the Life School. I was struck by your statement—no doubt it is accurate—that a very small proportion of the students come on from the Metropolitan School of Art to complete their education?—Yes.

235. From whatever cause it may be, it shows that the Academy school falls short of the ideal most people had before them—that your school should afford a completion to the system of art education that now exists in Ireland. In the primary schools there is the hand and eye education, and then there is a flourishing Metropolitan School of Art, more utilitarian in its purposes than yours. Do you think your school could be developed in any way so as to take up the pupils of the Metropolitan School of Art, and educate them into artists?—I do certainly.

236. That is the ideal you should have before you?—Yes.

237. If this idea were carried out it would require a great deal of alteration and change in the Academy School?—I mean it should be a much larger and more flourishing school?—Certainly.

238. I suggest that your ideal is not sufficiently high. You mentioned certain things which you thought were not indispensable, and yet from your evidence I would take it they are indispensable in order to have an efficient school. They are therefore indispensable?—Yes, for a thoroughly high-class and efficient school.

239. If the Academy School is to be a reality in Ireland, and to educate painters, sculptors, and architects, it is indispensable that the school should be on quite a different basis?—Yes.

240. You stated that the ladies who are studying there are chiefly residents in Dublin?—Yes.

241. And therefore the school does not serve the country as a whole?—Perhaps not so much as it might do.

242. There is a great deal of artistic talent in Ireland?—I understand so.

243. And we hope it will be developed under a new system. Study in your school is not expensive?—No.

244. I mean there are no fees. It is merely a case of maintenance?—Yes, and the materials used.

245. And, therefore, a system of moderate bursaries would bring promising students up to your school?—I take it that would be so.

246. But without some system of the kind you would probably remain only a school for a few ladies resident in Dublin who study art?—Yes. I perhaps was hasty in saying that I knew where these students came from.

247. Your impression is probably accurate?—Yes.

248. You would know if they came in any numbers from the Metropolitan School of Art or from distant parts of Ireland?—Yes.

249. I was surprised by your statement that the introduction of women students had driven away the men. That is not the experience of any other educational institution, university or other place, where they study together. Why should it be so in the case of the Academy? How do you account for it?—I would rather not say, as I am not sure I could explain. I can only state the fact that it is so, that a large number of the male students ceased to attend.

250. Whatever may be the reason, there is now no substantial attendance in the school of young men who are going to be painters and sculptors?—Yes.

251. And you would, I suppose, resign that the Art education of a country would be very deficient if it stopped at what I may call the Secondary School of Art?—Yes.

252. In fact, there would be very little chance of young men becoming artists at home; they would have to go abroad if they had the means?—Yes; a number of them do go abroad, to Paris, for instance, and Antwerp.

253. To complete their education?—Yes.

254. Do they as a rule come back to practice the art in Ireland, or do they remain abroad as a rule?—I think most of them remain abroad, but some have come back.

255. So the result of your experience is that there is really no provision in Ireland for the higher education of artists and for the making into artists of young men who may have artistic talent?—I think there is not sufficient.

256. Now, with reference to your revenue, the grant revenue that you gave us in each case includes the fixed sum of £300?—Yes.

257. So, there has been a very serious falling off if you deduct that from the £650 that you have given us, and from the £815 for the former decade. There has been a very serious falling off in what I may call the varying receipts; there must be a very large falling off in the commission. There was £3,350 expended on pictures in 1878. The commission on that was about £160?—The commission amounted to £207.

258. The falling off in what has been called the gate money, that is the money taken at the door, seems also to have been very substantial?—That is the important item. The commission does not affect it very largely.

259. If it has fallen off from £207 to £35 it must be very substantial?—I can give you those figures exactly if you like.

260. Perhaps you would head them in afterwards?—Yes.

261. Now, what are your remedies for this lamentable state of things? You would agree, I assume, with Sir Thomas Drew that something might be done by having a better site?—Yes.

262. That, of course, might attract purchasers, and your gate money might increase?—Yes, I believe so.

263. Have you any other suggestions to make?—I think that the Royal Hibernian Academy promises have ceased to be creditable. I mean that they have got out of repair, and they are dingy and old-fashioned, and not attractive. They are not up-to-date.

264. Supposing the building were here, I mean in this immediate neighbourhood (Leicester House), where there are other institutions of a similar character, and suppose it were close to the National Gallery, and to the Museum, and to a Gallery of Modern Art, which might be a very useful adjunct, do you think it would become more fashionable?—I believe so. That is my opinion.

265. There is a good deal in fashion?—A great deal in fashion.

266. Even in connection with the fine arts—indeed I might say especially in connection with them?—Yes.

267. As regards attracting students from the Metropolitan School of Art, do you think that anything could be done, I mean in altering the system of teaching? Are there any improvements that you would suggest?—Oh, well, I don't know that I could at the present moment suggest anything.

268. It is quite obvious that your figures are very much to be regretted?—Yes, as regards finances. There are, so far as I can make out, among the students a class who are more artistic mentally; that is, it is their nature to dislike being made to work in a very hard and fast way. These students who are really of more artistic natures, are most likely to go to the Hibernian Academy. Other students, who are perhaps more orderly and disciplined, and like discipline, remain in the School of Art.

269. But the School of Art, if it remains such a School of Art as it is intended to be, will never afford the education that your school is intended to give?—Yes, that is so.

270. And could you suggest in any way some means of attracting them to the University of Art, as distinguished from the secondary school?—They would

be attended if, after full investigation, a system of teaching, as perfect as exists in the best Continental schools, could be devised and instituted, of which the Academy School would form the apex.

277. As to these women students, do they intend to take art as a serious profession in life as a rule?—That is made more or less a qualification in the application for students, that they should be, at all events, in earnest, or destined of making out their profession.

278. Do any large proportion of them devote themselves to art as a profession?—They do. Most of them, I think, try to live by it, or, at all events, help themselves to live by it. By teaching, for instance.

279. I suppose you could show us in some way or other how many students for the past few years have become sculptors, architects and painters?—I believe that that could be done.

280. If you could do so, let us have the figures, for that is what the school is intended for. Kindly send us the particulars of the professions adopted by the students.—Witness.—I shall do so.

281. Mr. BOLAND.—With regard to the remark you made about the box that, supposing you let the present gallery, you would be restricted to the extent of 500 or 550 in sales, the effect of that is to prevent you from increasing your sale money in any way other than by individual or the ordinary exhibitions?—Yes. Anything in the nature of an exhibition would not have that effect. But, if we let it for any other purpose, it would. For instance, one Christmas we had an application from the Post Office to allow them to use the galleries as parcels offices, when they were empty, and we could have made a considerable sum if we had been able to do that, but we were not able to do it. We also had an application from a diamond merchant, who wanted to store his goods there for a period, but we could not accede to that. It would not be worth our while to subject ourselves to this.

282. And, if you had a new site in an improved position where there was no fear of that sort, the position of the Academy would be very much improved, because, in addition to the ordinary exhibitions, you would be able to arrange for concerts, or other social

performances, for which other halls are used, and, I might also suggest, for individual artists who occasionally have an exhibition. I believe at present they have to exhibit in the Malvern Hall, or in Westmoreland-street; and, if your gallery was a proper and substantial one, it would be available for these artists if an exhibition of the Academy was not going on?—Oh, I think so, provided the Academy consented, and nothing in its constitution prevented such use.

283. The CHAIRMAN.—Is there anything that you would care to add?—I submit this return to the Committee to look over at their leisure (standing in return). It is not very pleasant reading. I might point out the fact that for the decade ending 1824 there was a deficit of £5 per annum on the total working of the institution, £5 over our income. In the ten years ending 1834 it amounted to £97 per annum over our income. And the last decade it was £26 per annum over our income, giving a total average of £27 deficit per annum for the thirty years. That certainly shows, I think, that the Academy have not been stingy in trying to do their best, both for the School and for Art. I must say, until I saw these returns, I was not aware that this serious falling off had taken place. I would like to draw attention to that, and also to the fact that when the exhibitions were paying highly the expenses were proportionately high. Thus there was a deficit every year. And with a falling income, as we tried to reduce the expenditure and economise, the attendance began to get small. We then made further little reductions, and the attendance fell still further.

284. What kind of reduction in expenditure was it that made the attendance fall off?—I would not say that it made it, but I say that the two things worked together as a fact. If the public had come in the last ten years so as to give us a profit of £5 instead of a deficit, we would have been encouraged to go on. But we were obliged to reduce the cost of bringing pictures from England, or from the Continent.

285. Can you say that there was a large falling off in sale money from 1833 to 1850?—In 1833 the exhibition receipts were £334; in 1840, they were £277; in 1850, £271; and in 1851, £270.

(Witness withdrew.)

Mr. HUGH P. LANE examined.

286. The CHAIRMAN.—You have been good enough to come here to give us some general evidence on the position of the Royal Hibernian Academy?—Yes.

287. Will you tell the Committee what changes presently in the circumstances of the Royal Hibernian Academy you consider desirable to improve its present condition?—I think the most important thing is to get a new building. An institution of this kind has to depend considerably on the amount of income that is derived from entrance fees and the sale of pictures. The general public are not energetic enough to go such out of their way for an Art Exhibition; they are much affected by the extent to which a place is easy to get to. They may go once, if out of the beaten track, or ten times, if they are within easy reach of it. The building should be in a prominent place, and also be a imposing one—not merely a place for the housing of pictures, but one that would give the Academy an equal prestige in this respect with other Art buildings in Dublin. Then, I think, that more funds would be desirable, but that is not the first essential, as the increase of revenue that would probably result from removal to a proper building might, with the other funds of the Academy, be sufficient to support them.

288. You think that they would be able to carry on their work if they were in such a position as regards building and situation?—I think, if properly worked, they would. Of course, it would be an advantage if they could get an increased grant. But the first step must be the building. I don't think the Academy can prosper until it has an improved building. It has been suggested that the Academy building, while not in use for its annual exhibitions, might possibly be let for bazaar, concerts, and other entertainments. An income might be produced in that way if not considered *ex parte*. But the President of the Academy, Sir Thomas Drew, seems to think that it is feasible.

289. Of course that is utterly impossible in the situation the building is at present?—Oh, yes, quite.

290. But it has been suggested to the Committee, I think by Sir Thomas Drew and Mr. Cattermole Smith, that it might even be used partly for exhibitions of pictures, that is, the rooms being taken by an artist, who possibly might want to have an exhibition of his own pictures?—No artist would wish to exhibit a collection of his pictures there. He would do so if it were in a better position. The proof of that is that a small room in Malvern-street is actually engaged for small exhibitions until next summer. I tried recently to hire it for the purpose of exhibiting part of the nucleus for our Modern Art Gallery, and I was informed so. There have been a number of exhibitions held in that hall, and they are better attended than the Academy's exhibitions. These small exhibitions pay their expenses from entrance fees alone. The sale of pictures here is also considerably greater than in Abbey-street.

291. That is your experience?—Yes. For instance, Mr. George Russell recently had an exhibition there, and out of sixty-five pictures which he had in the exhibition sixty-three were sold. If they had been sent to the Royal Hibernian Academy that would not have been the case. For example, he sent three of these pictures to the last Academy Exhibition, and not one of them was sold.

292. Mr. BOLAND.—And the accommodation in that hall is smaller than in the Academy?—Yes; it is merely a private house, with a painted paper to draw attention to it. If it were an imposing building the attendance would be much greater. A great deal depends on the feeling you get when you go to an exhibition. If you find yourself in a depressing place, which is rather empty, it cannot but affect your spirits. I am quite sure that I am affected in that way, and people who might be thinking of buying pictures are affected. You put it off to another

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time if you are depressed. But, if one is full of appreciation for the exhibition, one is tempted to buy at the moment. What I want to speak about is the proposed Gallery of Modern Art. So far as I know, no great school of painting has ever arisen, without having had the advantage of books or examples for the purpose of study. A man may have as much talent as you like, but he will not be qualified to write a book if he does not see what has been produced before him. The development of painting has been slow. The very early (Greek) portraits show very little idea of drawing. Without examples of the best modern art before us we have no standard to aim for. In such cities as London, Paris, or Glasgow, where the best painting of all time can be studied, an artist "finds" himself at once.

293. The CHAIRMAN.—I quite agree that that is an important aspect of the general question. But would you not say that it was rather apart from the position and work of the Royal Hibernian Academy?—I was hoping that it would come into this inquiry, because, in 1903, in the House of Commons, it was considered, in connection with the Public Offices (Dublin) Bill, whether we should have a part of the Kildare-street site, on which the College of Science is being built, for the Academy, and a gallery for modern pictures. Sir Thomas Drew and I gave evidence before the Select Committee, and we were very sympathetically heard, but were eventually advised to postpone our claims.

294. Mr. Justice MANNING.—I think it might come into the scope of the inquiry in this way. It is very desirable that the new Academy should be housed in a place near a collection of kindred buildings. I agree that it is not directly a subject of our inquiry, but it would be a desirable thing, in advising as to a site, that we should consider the proximity of the Academy to the National Gallery, to the Museum, and also to a Gallery of Modern Art?—Yes.

295. Yes, I suppose, would be in favour of having these art institutions, in a town like Dublin, near each other?—I think it would be an advantage, especially in the case of the Hibernian Academy. I am not sure that it would be so for the Modern Gallery. That Gallery would be free of charges for admission, and would be intended for the education of the taste of the man in the street as well as the art student. For this purpose a site in a busy thoroughfare such as Cork Hill, near the Municipal Buildings, would be especially suitable, as the Municipality is quite willing to support the project.

296. That would rather disassociate the question of the Gallery from the subject we are inquiring into?—Perhaps so; but, as in the case of the Hibernian Academy as all important question is that of the building for the pictures; because a great number of the best promises of pictures for the collection from Lord Iveagh, Lady Fitzgibbon, Sir John Nutting, and others, must depend on adequate accommodation being provided. And, if some provision is not made for the housing of these pictures soon, we will lose a great deal. Before we produce very good art in Dublin, we must have some adequate provision for modern pictures. We must go out of the country first for our examples.

297. The CHAIRMAN.—I can quite sympathize with your object, but I am afraid it does not come within the scope of our inquiry.

298. Mr. BOLAND (to Witness).—You are aware that, when all these present art buildings were arranged, there was an idea that Modern Art was also to be included?—Yes.

299. And it has always been felt by artists here that there has been a serious gap?—Yes; and that is why I think it should be considered now. I do not wish to force the point of having the Modern Gallery under the roof of the Hibernian Academy, but the Committee of the Modern Gallery would probably gladly accept portions of a new Academy building if offered to them.

300. Mr. Justice MANNING.—My suggestion was not to have it under the same roof. But there are not many distinct centres of artistic interest in Dublin. It is not like London, where you have South Kensington and Trafalgar-square, and Paris, where you have the Louvre and the Luxembourg. I agree with you when you say that there is a great deal in the site. For one person, a possible purchaser of pictures, met with in Abbey-street, may find themselves every day about here?—Yes.

301. But it occurred to me that you do not seem to favour the suggestion that there should be an artistic centre. I don't say the new Art Gallery need be under the same roof as the Academy; but there might be an artistic centre, comprising the National Gallery, the Museum, the Academy, and the Modern Art Gallery?—I think it would be a good thing; but whereas it is essential for the Hibernian Academy to be located in a fashionable quarter, this is not essential for the Modern Gallery. The more desirable thing for the Modern Gallery is to get a building where there is most traffic.

302. The CHAIRMAN.—Do you mean that, if you promote your idea you will have to get your building or site where you can get it?—Yes, that is practically what I mean.

303. Then you were prepared, I think, to say something as to the relative positions of the Hibernian Academy and the Metropolitan School of Art?—They should not be combined. We should have two schools. I think a certain amount of rivalry in everything is necessary, as it encourages originality and stimulates work. In London the Academy Schools, and the Slade School (the teaching of which is shown at the New English Art Club), are worked on more or less the same principle, though, owing to the individuality of the different Professors, the results are quite different. It has been suggested in London that the new English Art Club should be combined with the Royal Academy, but the result of this would, I think, probably be to annihilate the smaller body, which is now a very useful antidote, so to speak, to the conventions of the extreme academicians.

304. Mr. Justice MANNING.—But, apart from any question of rivalry, the things are wholly distinct?—Yes, they are.

305. The education given at the Academy is intended for the artist, and the School of Art is for more practical purposes?—Yes, principally. It has been suggested that the Metropolitan School should omit the higher arts from their programme. I think that view is wrong. What is wanted there is an altered system of teaching. I think the principle of one head master teaching an encyclopædia of things is absurd. There should be visitors, the same as in Paris. I think there should be a "visitor" for painting and for every distinct style. Personality in the teaching of the arts cannot be over-estimated.

306. The CHAIRMAN.—Do you think that anything can be done to raise the position of the Royal Hibernian Academy students, because we have had it in evidence just now, from Mr. Callaghan Smith, that practically the male students there have ceased to exist—that there are hardly any—and that it seems to fail to fulfil the purpose for which it was intended—the education of students in painting. Do you think that a change of site, and a sufficient building with an adequate, up-to-date school and equipment, would set it on its legs?—I think so. It depends a good deal on the prestige or prosperity of the institutions. While the exhibitions are not well attended, while there are no sales of pictures, and very little interest taken in the thing, the school goes down. When it becomes an honour to have a picture exhibited there, then the students will increase.

Mr. Boland has spoken of the possibility of a distinct Irish temperament showing itself in painting if it were encouraged here. I think that that would also come when our young men are trained here. At present no good artists like Mr. Hone or Mr. Yeats can be content with studying in Dublin. They have to study in Paris or Antwerp, as Mr. Osborne did. They have then to come back, but, naturally, retain the French or the Antwerp method.

307. Mr. Justice MANNING.—You are aware that in the primary schools there is now a good deal of training in hand-and-eye?—Yes.

308. And you know that the Science and Art Department was, generally speaking, not successful in promoting art teaching in Ireland?—Yes.

309. And that since a Commission sat on the subject there has been a good deal of training of that kind which might be developed and built up into a system of Art culture. That was one of the reasons why I was inquiring into the possibility of bringing forward clever artists who might be developed in that way by bursaries or something of that kind in the Academy. I suppose you would be quite in favour of that scheme if the funds were forthcoming?—Yes.

322. Supposing some artistic genius were developed in a primary school in Co. Clare, say, he will waste his prowess on the desert air unless you bring him up to the School of Art here, and, if he is to be a professional artist, to the Academy. And, so far as I can see, that can only be done by the institution of some kind of bursaries?—Yes, I think so.

323. Mr. BOLAND.—Have you any experience of that kind, of local talent down in the country, and also here in Dublin, which was not properly fostered?—Certainly. Mr. Hesse once told me that he could never have become an artist if he had not left Dublin and gone to Paris. He was not there for very long, but it gave him the inspiration that was necessary.

324. Mr. HOLMES.—Then you do not think the Academy School capable of turning out first-class artists?—I am afraid that in its present state it is not.

325. What do you think of the teaching there?—Until recently real talent was scarcely appreciated in Dublin. A man who is very good in the Academy would be so depressed by the want of appreciation that he would allow himself to go to seed. Men of genius who have realised that they have no standards to live up to have drifted into "pot-boiling" pictures. I have several cases of wasted talent in Dublin.

326. Mr. Justice MANNING.—The development of a market for pictures will necessarily increase the number of professional artists?—Yes.

327. And, on the other hand, if there is no real market in Ireland, they will have to turn their attention to something else, or go to England?—Yes.

328. Now, about increasing the demand for pictures in Ireland, I suppose the exhibitions would operate largely in that direction?—Very much, because the moment that the man in the street begins to know what he ought to buy, he does not dread the idea of purchasing a picture. A public gallery helps to create a buying public. A person may sometimes buy a mediocre picture, but if the Director of the Gallery purchased a young man's work, it would draw the collector's attention to that painter's pictures.

329. I was greatly struck by the number sold at the interesting exhibition that you referred to?—It was extraordinary.

330. Do you think they were bought by the general Dublin public?—Almost entirely by the Dublin people, many of whom did not know the artist personally. The point I wish to make is this. People say, "Why encourage Dublin artists, because they will never be able to make a living?" I think they will be able to do so up to a certain age, so long as they are content to take from £5 to £10 for pictures. That is all we want in a way, for if we train a man until he is twenty-five years old in Dublin, he goes away with an Irish personality. Whereas, if he was not able to sell his pictures at all, it is just possible he could not expect to stay so long as that. I think we have enough of a buying public to buy his first efforts, and, after that, there is no reason why he should not send his pictures to foreign exhibitions, or even live elsewhere. Walter Osborne lived in Dublin, but sent portraits every year to the English Academy, and got a large portion of his income in England.

331. The CHAIRMAN.—But otherwise they become identified with the French or Glasgow or London school?—Yes. It is interesting to note that several of the most distinguished painters of the Glasgow School are Irishmen or of Irish descent. For instance, there are John Lavery, Alexander Roche, and George Henry. This school was greatly influenced by the art of Whistler, himself an Irishman. When he was asked his nationality by Mr. Osborne he said, "I am half Irish and half Scottish; no English, thank God." And, if that is true, it is rather interesting, because all the best of Whistler's school are made up of Irishmen. Mr. Lavery was an Irishman of long descent in Belfast, where he lived until he was fifteen, and then he had to go to Glasgow.

332. Mr. Justice MANNING.—Where would you mention as an exponent of the Irish school, or temperament?—Mr. Charles Shannon is the most poetic painter of the British school, and Mr. Lavery is creatively refined in his tone, colour, and arrangement. I think Irish temperament as seen in their paintings is particularly sensitive, refined, and poetic.

333. Mr. BOLAND.—And, if encouraged, do you think that we would in time get up a distinctively Irish school?—Most certainly. We have the nearest ap-

proach to the French temperament, which has produced the best art of modern times, though it is now becoming superficial. It may have exhausted itself for a period, but will rise again. Nearly every country has had a great epoch in art. It is now our turn.

334. Mr. HOLMES.—Did Messrs. Lavery and Shannon, and the others you mentioned, commence their artistic careers in Ireland?—No, Mr. Lavery went to Glasgow and Mr. C. H. Shannon studied in London. Mr. J. J. Shannon worked in Paris.

335. Or even their student's career?—No; Mr. Lavery began in Glasgow.

336. How did he discover himself to be a man of talent?—I think he did not go as an artist to Glasgow, but for some other employment, and it was through meeting artists and painters there that he realised his vocation. Of course Walter Osborne went purposely to study in Antwerp. Mr. Hesse went purposely to study abroad, having begun as a designer; but I think there is no reason why they should do their whole course in Dublin.

337. Do you see any prospect of improving the Academy School here with the existing academicians?—Some of them are too old to appreciate any changes. But we have great possibilities in our younger artists.

338. Is it possible to fill vacancies with young men?—Yes, with men like Mr. Orpen. If the Academy were better supported, many of the best artists outside the country would take an active part in it and send over their pictures to its exhibitions. Mr. Orpen was partly trained in Dublin, and he might be willing to live part of the year here. He thinks very strongly that a fine permanent collection of pictures is necessary for the training of students. Mr. Russell, who has only taken to painting in oils within the last few years, also believes that it would have greatly influenced him as a young man.

339. The CHAIRMAN.—Your point is that, in the present conditions, men of talent are driven away?—Yes, at the present moment; the occupation of an artist in Dublin until quite recently was scarcely recognised as a profession at all.

340. The EARL OF WHARFINGTON.—Do you think there is enough of what you would call the purchasing public in Ireland—a sufficient number interested in art—to support artists if they were educated here, because we know that when a movement is started people at the outset encourage it and patronise it, but afterwards, for one reason or another, it often falls to the ground?—Yes, I think so; these exhibitions held in the Malvern Hall are increasing in popularity. Certain artists, of whose work I do not think highly, have informed me that they had never sold so many pictures as recently. Public taste is improving, and the more it grows the firmer the market will become.

341. Were any of those pictures of Mr. Russell's to which you have referred sold through influence, or were they bought by strangers?—A good many were bought by strangers to Mr. Russell. Though some influential persons, such as Lady Dudley and Lady Ardilaun, purchased pictures, it was only after most of those exhibited had been sold. If they had come at the beginning of the exhibition it would have been put into the papers that they had made purchases, but they came instead at the last moment, and the fact that they purchased was not published.

342. How many exhibitions have been held there?—I have not got the number, but the hall is engaged until well into next year.

343. With regard to gate money, do you think that as many people would come to the opening if the exhibition were opened in this part of Dublin as would go to Abbey-street?—Very few go to Abbey-street in the evening; it is a very dark street.

344. I am thinking more of the working population. They would be more likely to go to Abbey-street, would they not?—I don't think they would. There is very little traffic there, and it is badly lighted, and this affects the working class almost as much as any other.

345. What class of people go to the Abbey-street exhibitions in the evenings—working people?—Yes, and people like hospital nurses or men engaged in business during the day.

346. But not people from Merrion-square?—No.

347. But they might possibly come here in the neighbourhood of Leinster House?—Yes, I think so.

348. Would you have as large an attendance from Merrion-square if it were here as you have of nurses and that class in Abbey-street?—Yes, I think on the whole it would be better. There is a cut-throat look about Abbey-street.

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Mr. Hugh
P. Lane.

337. Mr. HOLMES.—Do you think that the fact that a large proportion of the wealthier classes live outside the city would operate against the getting in of money? —No, not if the site is one that they have to pass to do their shopping.

338. Mr. Justice MARCOT.—These suburban residents may come into this neighbourhood of Leinster House, and they would not be likely to be found in Abbey-street?—Yes.

339. Mr. HUGHES.—You were very actively concerned in organising the Old Masters' Exhibition two years ago, which was a very great success, although held in the depressing gloomy surroundings of Abbey-street. Everyone went there. Does not that show that the particular street has not so much to say to it? No, because the next Winter Exhibition we had was absolutely neglected.

340. Was the exhibition itself as good as the other? No; but the first exhibition caused a good deal of discussion. The authenticity of one of the pictures was disputed, and "At Home" were given by those interested in the Art revival. If the Academy were better situated its social popularity as a rendezvous

would materially strengthen its position, though the principal object is, of course, to improve our standard of Art, which has hitherto been a low one. A new building would mean that better pictures would be sent from other Art centres, especially if we establish a Modern Gallery, with a fund to purchase the best pictures shown at the Academy. We have already a splendid nucleus for this gallery, and we are almost daily being promised gifts which we cannot accept for want of a place to hang them. A part of our collection is very inadequately shown at the National Museum, and some pictures that we have not room to hang are stored. The Corporation of Dublin has promised an annual grant of £500 for the maintenance of this collection provided that we obtain a building.

341. Mr. BOLAND.—Can you give me the size of the building that would be required?—Not in square feet.

342. For a Modern Art Gallery?—I should like a building of the same size as the National History Museum. If you had the same space as the National Gallery has, that would house both the Academy and the Modern Art Gallery. I do not think that the Modern Art Gallery should be managed by the Academy, and they agree to that themselves. They quite see that.

The Committee adjourned.

SECOND SITTING—WEDNESDAY, 11TH OCTOBER, 1905.

Present:—The Right Honourable Lord WINDSOR, *Chairman*;
The Right Honourable the EARL OF WESTMORATH;
The Right Honourable Mr. Justice MAIDEN;
Mr. GEORGE C. V. HOLMES, C.V.O., C.B.; and
Mr. J. P. BOLAND, M.P.

Mr. H. P. BOLAND, *Secretary*.

Sir JAMES GUTHRIE examined.

Oct. 11, 1905.

Sir JAMES
Guthrie.

342. The CHAIRMAN.—You are, I need hardly say, President of the Royal Scottish Academy?—Yes.
343. And you have kindly consented to come here to give us the assistance of your views on the subject of this inquiry where you are able to do so, in connection with the case of the Royal Hibernian Academy. Perhaps you would first tell us something of the position of the kindred Academies in Scotland, and, if you are able to do so, in London also?—I propose, with your approval to begin by giving a slight historical sketch of the Academy in London, and to follow that with a more detailed account of the Academy in Scotland, because there is a much closer parallel between the conditions affecting the last-named body and those existing here, than there is between the cases of the Academies in England and in this country. So you have invited me to do exactly what I hoped to be permitted to do.

The Royal Academy of London, was, as you are aware, founded shortly after the middle of the eighteenth century. Its initiation was due directly to the Sovereign, George the Third,—to the King, but not, as I understand, to the King in Council; and that is a most important distinction that runs right through the history of the Royal Academy of London to this day. It was George the Third, who it seems took a special interest in this question, who arranged to found a body such as the Royal Academy, and to report that body out of his privy purse, at least to the extent of making good any deficit that was incurred from the exhibitions. The Treasurer to the Academy had to render an account to the Sovereign, or his representative, and from the privy purse any deficiencies were made good. Those amounted in all I think to about £5,000, until the time came when the Academy was thoroughly on its feet, and it was no longer necessary to have the assistance. Then the grant was stopped. The Royal Academy of London had originally rooms for the purposes of exhibitions in Pall Mall. I fancy those must have been more or less of a temporary nature, because at that time Somerset House was being added to, and partly rebuilt, by Sir William Chambers for Government offices, and it was arranged that the Royal Academy should have accommodation provided for it in Somerset House. When Somerset House was ready, that arrangement was carried out. The Academy remained there under certain regulations in an instrument drawn up for the purpose, but not, please observe, under a Royal Charter. The Royal Academy of London had no Royal Charter. It has, to this day, no Royal Charter; and that is a peculiar feature which is not generally understood. The Royal Academy, after moving into Somerset House, held its exhibitions there, and went on with the work entrusted to it until the project of a National Gallery for the country came to fruition. Then the whole of Somerset House, being wanted for Government purposes, the Academy and the National Gallery were housed together in the building in Trafalgar Square, London, that we all know. That arrangement was, I think, begun in the thirties, and went on until the late sixties. In the early sixties it was found that the accommodation in the National Gallery was not sufficient. The case was an exact parallel to what has taken place in Scotland, and very much of a

parallel to what is now taking place here. There was not sufficient accommodation in the National Gallery, and the question arose what should be done. Plainly, one body must move out of it. The Royal Academy, it was arranged, should move, but, in order to see that their interests were recognized, and so on, a very important Commission was appointed under Lord Spencer. That Commission sat in 1863, and went into the whole question, which is, I think, germane to your inquiry, of the responsibility of Government towards living artists,—towards those institutions that represent the work of living artists. The result of the Commission was that the site at Burlington House was given to the Academy. I think there is no doubt but that a large building, probably much the same as the present Royal Academy at Burlington House, would have been built entirely at the expense of the Government for the Academy. They expressed their willingness, and a sense of their obligation to do something of the kind, but the Academy did not wish that. The Academy had large private funds at that time, and they seemed to think it better to keep themselves entirely free. They did not wish any change to take place that would put them under an obligation; and they did not wish a charter or big endowment; but they said, on moral ground, they were entitled to help; that they were doing a service to the nation by their work; and, on the moral ground, they got that site, as Lord John Russell and Lord Derby had previously stated it was the intention of the Government to do full justice to the living artist element in the country. The Academy built their home in Burlington House; and that is the history, in a nutshell, of the Royal Academy of London. If there is any point that I have not made clear, I would be glad to give any further explanations in my power.

345. The CHAIRMAN.—In comparison with the Scottish Academy for instance do I take it that the Royal Academy of London, without any Royal Charter, is perhaps rather more of a private society?—Precisely. That is the important point about the Royal Academy. That is a fortunate position for the members in one view. It is impossible to attack the Royal Academy, or rather a very difficult matter, because there is no hold upon it.

346. Mr. Justice MAIDEN.—There is no money voted by the House of Commons for it?—No.

347. Mr. HOLMES.—Has not the Sovereign himself some little control over the Academy?—Has not he to approve of the appointment of the President?—He has the approval of that appointment; and he could veto certain things, but, in the ordinary way, the national representatives have no control over the Royal Academy.

348. Mr. BOLAND.—Is there no report whatever forwarded to the King?—There was always a private report of the funds of the institution made to the King. In the early days it was essential, because the King had to make good any deficit.

349. The report was provided by the Academy itself, and not by an outside body?—By the Academy itself. The position is peculiar in that way. The Academy is in the position of being able, if it were attacked, say in the House of Commons on public grounds, to reply, "we are a private body," and it is in a position also, when a large international exhibi-

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tion is held abroad, to say, "we are the representatives of our country; we perform a great public function; we are a public body."

350. Mr. Justice MANSON.—In 1853 they were able to take up that position because they were in possession of private funds!—Yes; they had a large sum available for building.

351. If the State did not supply them with a building it was due to no other consideration save that!—That is my view. I think the State was willing to do it.

352. These large private funds, from what sources did they come?—I think they had come from profits on exhibitions. It is probable that some of the bequests which they have had during their history may have fallen in. I don't know. If you like I could put in the History of the Royal Academy. It is rather an elaborate book, but I could get the Librarian of our Academy to send it to you, if you care to glance through it.

353. The CHAIRMAN.—I think that would be of interest!—Very well. I will do so with pleasure. I shall ask the Librarian of the Scottish Academy to send you a copy of the History of the Royal Academy.

354. The EARL OF WESTMOUTH.—After the Commission of 1853 was there nothing in the way of State help given to the Academy?—Government was willing to help from time to time. You understand that I am speaking about a body with which I am not connected, and I have to be careful, but these facts I have gathered from the known history of the Academy. My impression is that Government wanted to give assistance, perhaps, to erect buildings, or to bear the greater part of the cost of the erection of buildings, and that the Academy feared that off; but on the other hand made a claim for assistance which would have been entirely unfilled. There is no doubt that was the upshot of the Commission.

355. Do you know if the Commission actually recommended that a building should be given?—The actual finding of the Commission was in favour of what the Academy wanted.

356. Mr. Justice MANSON.—It would be interesting to have the report of that Commission?—I will put in that report also. It is a very long report.

357. Mr. BOLTON.—About the other societies which are housed in Burlington House, like the Royal Society and the Society of Antiquaries, are they in part of the building that was erected by the Royal Academy or are they separated?—I understand they are entirely separated. As you know Burlington House forms three sides of a square, roughly speaking. I understand that this side (indicates on rough plan) was built for the Royal Academy. That was part of the original building. It was converted, and the building that we know is the result of the change. These other buildings have really no connection with it.

358. Mr. HOLMES.—As a matter of fact, as I was informed some time ago, they utilised the ground, and what was below the ground, for offices, libraries, and that sort of thing, and they erected the galleries above that on the old lower portion?—That is quite so.

359. Is the Royal Academy in London an English Royal Academy, or an Academy of the United Kingdom, or of the British Empire?—It is the Royal Academy of Arts of London. It could not be of the British Empire because it was founded before the Union took place with Ireland.

360. As a matter of fact, they recruit their members largely from the Three Kingdoms—do they not?—Quite so.

361. Especially from the North of the Tweed!—Yes. They have always had members from Scotland; and some of the early members of the Royal Scottish Academy, who lived in Scotland, were members of the Academy of London—an unusual thing nowadays. Sir William Allan, Sir John Watson-Gordon, and Thomas Duncan, were members, as were Sir Henry Raeburn, and others who preceded the Royal Scottish Academy. Shall I go on to the Scottish Academy?

362. The CHAIRMAN.—If you please?—I must ask you to bear patiently with me in regard to this item of evidence, because the conditions in Scotland have been exceedingly complicated, and summaries of them have been made by Sir Thomas Dew, and, possibly, by others, which, while quite reasonable from the open figures, are quite misleading. I wish to put as accurate a statement as I can before you, and, so do so, I must go into the history of two bodies which have been inextricably mixed up with the Royal Scottish Academy. The Royal Academy of London has been on its

own hook along. The Royal Scottish Academy has been under partial control, and has been associated with other institutions, almost from the beginning, which has produced a great deal of difficulty, and has been an unwise piece of administration.

By the 15th Article of the Treaty of Union with Scotland, in 1707, a large sum of money was made payable to the Scots. It was about £268,000, and was to recoup Scotland for the additional liabilities it incurred owing to the Union, mainly in the way of taxation. It came under the English Excise duties, and the English taxation, and a sum was provided to recoup it for that extra expenditure, which sum was afterwards to be set out of the revenue of the Scottish contribution to the taxation. The same article provided that £2,000 a year of that sum should be made available for the encouragement of manufactures and fisheries in Scotland, and, in 1727, a body was appointed of twenty-one Commissioners, called the Trustees for the Improvement of Fisheries and Manufactures in Scotland. That was, of course, an important State body. It had under its charge the manufactures of Scotland, which were at that time expected to increase, and which did increase owing to the provisions of the Union. The functions of that body began to take care of themselves. Manufactures progressed, fisheries developed, and so on. There was no particular change made in the body itself, but as time went on, it more and more assumed the character of a State body, which had almost no functions to perform. In 1823, about a century after it was founded, it was empowered to spend this money on whatever it thought advantageous for Scotland and the United Kingdom, and, in 1847, its money was made available for art purposes. In fact, there was almost a direction given that it should be used for art purposes, for instruction in the fine arts, in arts as applied to manufactures in the first instance, and so on. That was the position of the £2,000 a year, which came from what is called the Scottish Equivalent Money, and I should like you to note very carefully that this £2,000 a year was national money, that it was money for which a consideration was given at the time of the Union, that it was absolutely the property of Scotland, and that the payment of it every year was simply the carrying out of a financial obligation incurred by the Treaty of Union. In London there had been a body called the British Institution, and in the early part of the 18th century, a number of gentlemen interested in art thought it would be a good thing to have a similar body in Scotland. Accordingly, in 1819, a body called the Royal Institution was founded in Edinburgh. It had a large membership, and the Council was mostly composed of members of the Board of Manufactures. I ought, perhaps, to say here, that the Roll of the Board of Manufactures in Scotland contains the names of many distinguished Scotsmen, in every way representative of the country. So, whatever there is to complain of, and there is a good deal to complain of, in the administration of the Board of Manufactures, nothing can be said against the personnel of the members. This Institution for the promotion of the fine arts was fathered by the Board of Manufactures. It was arranged that a building should be put up, for the cost of which the Board of Manufactures would supply the funds, and the Royal Institution was to pay a rent for the occupation of that building. This arrangement was carried out. It was originally the Scottish Institution for the Encouragement of the Fine Arts. Between the years 1821 and 1825, the building was erected. It is the building next Prince's-street, on the Mound, Edinburgh; and consists of several galleries for the exhibition of works of art on the ground floor, and of upper rooms, which were to be used for the Trustees School—the school that had been carried on by the Board of Manufactures since about 1765. The Royal Institution, like the Board of Manufactures, was composed of noblemen and gentlemen, and they had associated with them what were called the Associated Artists. It was the day of the patron and the artist. The two were kept entirely distinct. These Associated Artists helped the directors of the Institution in providing exhibitions, but they were not admitted to any share in the government of the place. It was, however, arranged that the profits of the exhibitions should go to a fund for the widows and orphans of artists, and that arrangement became a bone of contention afterwards in the carrying out, but it was carried out. The Associated Artists began to smart under what they considered unfair treatment. I do

not know the details, and they would not be profitable. But twenty-four artists, including most of them, in the year 1826, agreed to start an institution of their own, to be called the Scottish Academy. At the last moment, in view of the great resistance arrayed against them, nine of the twenty-four lost heart, and retired. That left fifteen men, without money or social influence, and these men founded the Scottish Academy. They began by having an exhibition in Waterloo-place, Edinburgh, which was a rival to the one carried on by the Royal Institution. Those of their colleagues who did not join them continued to support the Royal Institution. The first year the Academy's exhibition was by no means as good as the exhibition of the Institution; the second year it was as good; and the third year it was much better. To make a long story short, it drove the Institution exhibition out of the field in the course of a few years. Thereafter, the Institution agreed that the Academy exhibition should take the place of its own in the Institution galleries, and the Academy continued to hold its exhibitions there for a long time. Meanwhile the members of the Academy, having made a little money by their exhibitions, with remarkable public spirit, spent the money on the purchase of works of art, and their collection grew. The Royal Institution also acquired a collection, partly by bequest and partly by purchase. These had to be housed. They were housed in the galleries of the Institution. These galleries were limited, and friction began between the exhibition of modern pictures every year and the housing of the other pictures in the galleries. There was a great deal of unpleasant hickering between the Institution people and the Academy representatives on this question, and the position finally became intolerable—so intolerable that Government was approached directly, and sent down Mr. Shaw Le Fèvre, in 1847, to inquire into this whole question; the question of the housing of the old pictures in Edinburgh, the question of the administration by the Board of Manufactures and Royal Institution, and the question of the development of the Royal Scottish Academy. Mr. Shaw Le Fèvre made a report, in which he said provision ought to be made for the Scottish Academy, and a building should be erected for the purpose of an annual exhibition of the work of living artists. The question was taken up by the Government, and a Bill was promoted to provide a building which should house the Royal Scottish Academy and the valuable collection of pictures belonging to the Royal Scottish Academy and the Royal Institution, and on loan to the Royal Institution, as the nucleus of the National Gallery. The Bill went up to the House of Commons, and, at its first stage, was lost. There was agitation in Edinburgh over this, mainly because the Town Council of Edinburgh had played a very prominent part in the matter. The Town Council of Edinburgh, interested in the works of the living artists and in the annual exhibition of pictures, had agreed to give a site worth £20,000 for the nominal sum of £1,000, out of consideration, in the first place, for the Royal Scottish Academy. That was the reason that attracted the Town Council in making this proposal, which was accepted; and the throwing out of the Bill was, therefore, felt by the Town Council to be an unfortunate miscarriage, that would injuriously affect the public interest in Edinburgh. The Lord Provost of the time went up to London, and told influential members of the House what the result of the throwing out of the Bill would be. Two members had been chiefly instrumental in securing that result—Mr. Bright and Mr. Rume. Mr. Rume, on being told the real position of affairs, asked—"Why was I not told this before? I shall now support the Bill." Mr. Bright took a similar view, and the Bill subsequently passed. That Bill was the instrument under which the whole of the present state of affairs came into existence. But it was found that, for some reason or another, the name of the Royal Scottish Academy was not mentioned in the Bill. In spite of all that I have told you, in spite of the fact that, but for the Scottish Academy, there could have been no Scottish National Gallery (since one-third of the pictures, and the most valuable portion of them, belonged to the Academy); in spite of the fact that, but for the Academy, there would have been no joint building (as the Town Council would not have granted the site had the Academy been excluded), the name of the Academy was not mentioned in the Bill. They asked why this was so, showing signs of opposition, and were told by

their friends in London that the Royal Academy of London was not at that time in good odour, and that the Bill would have a better chance of going through if the name of the Scottish Academy was not mentioned. They accepted this explanation, on the understanding that an appropriation of the building was to be made, and that in it the Academy would be fairly treated. The building was proceeded with. It took the form of a two building, exactly like the opposite pages of an open book, with galleries here and there (recesses on both). The eastern half is occupied for four months of the year by the Royal Scottish Academy, and the Western half is in the occupation of the National Gallery of Scotland. That building was erected, but when the appropriation was made out the same feature was observed—the Academy was not properly recognised. Its name was mentioned, certainly, but its name did not extend itself to the members. The Town Council was again approached in the matter, and the Lord Provost wrote a very strong letter on the subject, showing the whole grounds that had influenced the Town Council, showing why they had given this site, and complaining not only that he had been misled, but that he would be made the means of misleading others, if this matter was not put right. The result of all that was that Mr. Wilson, who occupied some position in the Treasury, I think that of Secretary, was sent down to Edinburgh to go over the whole ground again, and make another, and final, appropriation of the buildings. The Treasury Minute he wrote was adopted in 1858. It is a statement of the conditions under which we live to-day. It took the place of the Minute of 1855, which was most unfair to the Academy. According to this final Minute, the eastern part of the building was to be called the Royal Scottish Academy. The Royal Scottish Academy was to have during four months of the year the right of occupation of this set of galleries. It was also to have a small Council Room and a Library at the end of the building, in perpetuity. The other half was to be called, and was to be, the National Gallery for Scotland, and was to house the national collection. The whole building was to be absolutely under the control of the Board of Manufactures, and the Scottish Academy, therefore, had no say whatever in any further arrangements that might be made.

353. Mr. Hoskins.—It had no say in these arrangements.—It had no say in any arrangements that might be made with regard to the disposal of the premises, other than was implied in the right to have the Gallery for four months every year for the purposes of the exhibition, and the occupation of the Council Room and the Library, in perpetuity. That is the position to-day. The whole of the building has been under the custody of the Board of Manufactures since it was erected, fifty years ago, and the Scottish Academy has, consequently, had to apply for every trade that is required. Theoretically, if we want to drive a nail into a wall we have to ask permission from the Board of Manufactures. As a matter of fact, if we want to decorate a room, we have to ask permission of the Board of Manufactures. The whole position is an unfortunate one, involving immense sacrifices of time and labour, and giving rise to undesirable differences of opinion, which have been of the greatest prejudice to art all along. In my view, the brigading of a body such as the Royal Academy with a body such as the Board of Manufactures was an initial mistake. It is bad administration. The Board of Manufactures was an authoritative State body. The members of it were men accustomed to authority. They were patrons. The artists were men smarting under a sense of injustice, who, after a long struggle, had succeeded in forcing themselves from what they considered an intolerable control. Those two bodies were not likely to agree when one was housed by the other. I do not say that all the fault was on one side. I think it likely that the artists may have been too ready to accept injustice and oppression. But there is no doubt that the others were arbitrary, and the result was unfortunate. That is the state of affairs which we are trying to do away with now.

354. Is a change contemplated?—Yes. An important Commission was appointed by the Secretary for Scotland. The origin of the Commission was the fact that the grants in aid of the National Gallery of Scotland were thought by us to be extremely unjust, when compared with those made in Ireland for the same

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purpose, and in England, but, of course, the comparison in the case of Ireland was much closer. The grants were thought to be unjust, and a stand was made by the Scottish members of the House of Commons, as a result of which the Chancellor of the Exchequer said he would take the thing into account, but he must be satisfied as to the administration. The result was that a Commission was appointed, which went into the whole matter. We were fortunate in having the Director of the National Gallery of Ireland on the Commission, and the appointment of the Commission was very desirable from our point of view, because the Board of Manufactures was a State body of such a character that it could not well be called in question. The matter, of course, is *sub judice*.

355. Mr. Justice Maclennan.—Was a Bill introduced in accordance with that Report?—Yes; but first the Commission's Report was presented. It calls for very marked reforms in the whole state of affairs, and concludes by recommending that a new National Gallery be built for Scotland; that the grants be increased so as to put them on all fours with those given to Ireland; and that the reversion of the twin building on the Mound in Edinburgh be made to the Royal Scottish Academy, but that this be done on condition that the Scottish Academy make over to the nation its collection of art property, pictures, etc., at present housed in the National Gallery, amounting to about £80,000 in value. Hence, if such additional accommodation is required by the Scottish Academy under this new arrangement, it must be understood that it is being paid for. It is not granted by Government. We are giving this consideration, whatever may be its value, for additional accommodation, and for a free and a more independent tenure of the premises that we have had hitherto. That is pretty much the state of the whole matter; and I would now like to call your attention to the £2,000 a year, because it is being continually mis-stated. People have said that the Academy has £2,000 a year as a grant, for instance.

356. Mr. Balfour.—Of course, you understand that we are mistaken in our inquiry. We cannot inquire into the National Gallery?—I quite understand that, but in Scotland the two institutions are factually mixed up, while statements have been made about the finances of the Scottish Academy, and my only means of correcting them is by going into these allied matters. The £2,000 a year, as I have already explained, was money belonging to Scotland, for which we gave consideration at the time. By the Public Revenue and Consolidated Fund Charge Act of 1854, this payment was transferred from the Customs and Excise revenue to the Parliamentary vote. You can see what a very important step that was. This was Scottish money, which had been made over to Scotland every year; but, from the date mentioned, under this Act—which was, of course, an Act made purely for financial and administrative reasons, and without any political significance—this annuity which belonged to Scotland appeared on the Parliamentary Vote, and gradually assumed the character of a grant from the Imperial funds, such as is made in the case of your National Gallery, and in the case of the National Gallery of England. If you were to turn up the accounts you would see under the heading of "Grants for Ireland," so much for National Gallery, etc.; and you would see for Scotland the amount appearing in the Parliamentary Vote, £2,000, under the heading "Union Grant in Aid of Collection," so much. But this £2,000 Scottish money has no business to appear as a Parliamentary Vote. It is not a vote by Parliament. It is our own money, and that is the point I wish to make clear, for such misconception has gathered around it. Having enumerated the amount paid by the Board for building the National Gallery, office, staff expenses, and contributions made by the Board towards these large institutions in Edinburgh from time to time, the Almon Douglas Committee say that these contributions have been entirely wrongly made, and there is a case against the Treasury for a return of that money, or a *quid pro quo*, and, meantime, the Treasury has, so far, acted in accordance with the finding of the Committee, that it has given us the grant of £1,000 a year for pictures, which we ought to have had all along, and one or two other items, which have been acknowledged as due, and have been put on the Estimates. But there has been no refund of arrears. That is a serious question. We cannot obtain justice in regard to it until a determined stand is made by

our members of Parliament, who did such good service in the beginning of this matter.

357. Mr. HODGKINS.—To whom are these arrears due?—They are due to the Board of Manufactures. They are, in the view of this Committee, money, the property of Scotland, administered by the Board of Manufactures, which had been applied to Imperial purposes—purposes for which Imperial grants were made in the other countries. The Committee's view is that this money should not have been so applied; that Scotland has a right to grants from Parliament for art purposes, just as Ireland and England have; and that any money she had of her own she might use in any way she liked. At the present moment, when she has need of accommodation, she might use it towards building a National Gallery, for which there is a crying want. She might use it for some purpose connected with manufactures, or in any way that, by the Acts of 1838 and 1847, the Board thought advisable. It is her own money. The point is that, viewed as a Parliamentary grant, the annuity was a bogus grant. Government simply gave us our own money, and said, "There is a Vote for your National Gallery." That is the thing that causes us to feel a sense of injustice. It has been made worse by the fact that the Board of Manufactures is really not a body suitable for carrying on the administration placed in its hands. It consists of twenty-eight members. There is no chairman. But the body, as a whole, is entirely unsuited for carrying on a National Gallery and Art School. The point that is most important, in view of this inquiry, however, is the contribution made by the Treasury towards the Royal Scottish Academy. The building which I have just described was erected by the joint contributions of the Town Council, the Board of Manufactures, and the Treasury. The Town Council, as I have already said, practically contributed a site worth £40,000. They had to make a charge under some statute. They charged £1,000. The contribution of the Board of Manufactures was £20,000, provided out of the accumulations of this Annuity from Scottish money. The Treasury then finished the building. They contributed £30,000 for that purpose. To get at what the Scottish Academy has received from the Government I would take it in this way.—The total contribution of the Treasury to the building was £20,000. The building is a twin building; the two parts are exactly the same. The Scottish Academy has the right to occupation of one-half of the building for one-third of the year; therefore we must take one-third of one-half of £20,000 as representing the interest of the Scottish Academy in the building, so far as it was contributed to by the Treasury. The right of the Academy to the gallery for one-third of the year might, therefore, be valued at £3,000, if it were an independent right. But it is not an independent right. It is under the Board of Manufactures. In addition to the right of occupation that I have mentioned, we have our Council room, our Library, and a small Life Class room. I do not know how one could assess the value of these small rooms, but I should think that, perhaps, the £3,000 would fairly represent, for purposes of comparison, all the Government support that the Royal Scottish Academy has ever received. And, as a set-off against that, there are three considerations: first, that the building was erected primarily for the Royal Scottish Academy; second, that the Academy is bound by its Charter to spend at least one-third of its free income on art education; and third, that the National Gallery is indebted to the Academy for an important section of the works it contains. The Royal Hibernian Academy has undertaken art education, but I believe it is not bound by its Charter to do it.

358. The CHAIRMAN.—You have to spend one-third of your income?—Of our free income. As a matter of fact we spend all our free income. I would say we spend more than our free income. The school costs say about £250 a year to keep up, and we spend that, even when it converts a favourable balance—that is to say, a free income into a deficit. Where we would have been £150 on the right side, we have spent £250 on the school, and have been on the wrong side. We have simply carried on the school without regard to the question of deficit.

359. Mr. Balfour.—By free income do you mean income from gate money?—The surplus of receipts over expenditure for the year from all sources. I will tell you what these sources are presently, but I should like to sum up by saying that the Academy has received from Government, when a balance is struck, little or

as financial support. The assistance the Academy has received has been mainly from the Town Council of Edinburgh, and from the public interest shown in its exhibitions, which has enabled it to accumulate a certain amount of money. What it has received—I do not wish to say anything in any other than a right spirit—was really only what circumstances have wrung from the Treasury. I do not know why. One can only suppose that, in the office, there was a sort of lingering feeling of the patron as against the artist. As to the funds of the Academy, I go into them because I think them important for the inquiry, and because my colleague Sir Thomas Drew has gone into them. The Academy has a pension fund amounting to £27,000. That, of course, has been accumulated entirely by its own efforts. In addition to that, we have a small capital sum, in reserve. It is used for making good deficiencies here and there, and is a small sheet anchor. Then we have the administration of considerable sums. We have the administration of the Newburgh fund, a fund left by James Nasmyth, the Engineer, in memory of his father, who was a member of the Scottish Academy, for the behoof of decayed Scottish artists. That amounts to about £38,000, and is administered by the Royal Scottish Academy. But we are merely trustees. We administer it without regard to the interests of the Academy in any way, and artists who are not members of the Academy receive just as full consideration as those who are members. Then we have a certain administration of another fund, called the Spalding Fund, which was left nearly 100 years ago by Mr. Spalding for the same purpose. That is now a fund amounting to about £10,000. It is controlled by what is called in Scotland a Judicial Factor, appointed by the Court of Session, and the Academy Council nominates certain persons for vacancies when vacancies occur.

376. Mr. HOSKINS.—That is a pension list?—Yes. It yields nine pensions of £30 each. One is always left vacant and eight full. When a vacancy occurs the Judicial Factor asks us to recommend; we recommend, and he appoints the person. If we were to recommend two, he would have the right of choice. We have, from Mr. and Mrs. Carnegie, a sum given in connection with the Life School, which yields about £100 a year. It is for two scholarships, of £50 a year each. Then we have £1,000, which was left us by our member, George Paul Chalmers, as a bursary for Life students. We also have various prizes for students in the Life School. That is all we possess, with the exception of the Art property in the National Gallery, already referred to as worth about £40,000. But all has been made by ourselves, or is due to the support of the public.

377. This valuable art property consists mainly of pictures, and statues?—Yes. Works of painting and sculpture, which have been bought by the Academy, or bequeathed to the Academy. In pursuance of the enlightened policy, already referred to, the Academy, in its early days, set aside any little earnings it had for the purchase of works of art. That was the origin of it.

378. The CHAIRMAN.—Those bursaries you speak of have been given by private persons?—Yes they have.

379. Mr. JUSTICE MANLY.—You are very rich in bursaries in Scotland?—Yes. They are a great feature in Scotland.

380. And, in my opinion, tend greatly to the success of the Scottish educational system?—I think undoubtedly they do. I think that represents everything I have to say on those points, unless you have some questions to ask before I pass away from them.

381. The CHAIRMAN.—You have given us very clearly and fully the history of the Scottish Academy.

382. Mr. HOSKINS.—I must ask what is going to be done on the Report of the Committee, to which you have referred: the Secretary for Scotland has determined to take action, has he not?—What has followed from the report is this. Most unfortunately, so far as development is concerned, Lord Balfour of Burleigh, who appointed the Commission, severed his connection with the Ministry. He was succeeded by Mr. Graham Murray, who was in charge when the Commission issued its report. He also left, and Lord Dalhousie succeeded. These things have been very much against us. When a new man came in, the case had to be put before him again. Another thing against us has been the agitation due to the Church question in Scotland, which has kept everything else behind. That is now in a fair way of settlement.

A Bill was brought in at the very end of the Session this year—on 25th July—and it had to be withdrawn because it could not be put through with consent.

383. Mr. BONAUM.—Was the Bill satisfactory to the Scottish artists?—Yes, quite satisfactory. The Bill dealt mainly with the administrative part. It swept away the Board of Manufactures and appointed a Board of Trustees. It also provided for payment by the Treasury of the expenses of management and maintenance of the National Gallery and National Portrait Gallery, which last, as I have said, been paid out of purely Scottish money hitherto.

384. Mr. BONAUM.—Are they going to build a new gallery?—That is the desideratum. It is not directly dealt with in the Bill.

385. Mr. BONAUM.—The Bill, in maintaining the annuity of £2,000, does not altogether give in to the suggestion that it is Scottish money?—If the Bill had come up for discussion that would have been criticised. The Committee of 1902 say in their Report:—"This annual sum of £2,000 is Scottish money, pure and simple, for which due consideration has been given; it cannot be taken into account in making comparisons with grants from Imperial funds to England and Ireland." They said, "We are of opinion that the annuity of £2,000 under the Act of Union should be re-transferred to the Consolidated Fund, or, at least, should be kept distinct in the annual votes from the general grant in aid."

386. But in the Bill, as brought forward late in the Session, the old system was kept on, and the £2,000 charge on the Consolidated Fund is not retransferred. It does not recognise the claim that this is a purely Scottish fund: what I want to get at is, does this provision in the Bill introduced meet your contention that this £2,000 a year is Scottish money, and not a grant out of the Imperial Treasury: was the Bill satisfactory to you?—The Bill was introduced very late in the Session, and I have not had an opportunity of going into the matter. As a matter of fact I have been waiting to see Sir John Stirling Maxwell about it, but I know that this point is safe in his hands. He is much alive to it.

387. I was merely anxious to know whether the Government in introducing the Bill had met your desire?—I think, without really having gone into the details, it must have done so. Indeed, on looking now at the portion of the Bill which deals with the point, I find that Clause 8 provides for the transfer of the £2,000 annuity from the Vote to the Consolidated Fund, thereby distinctly accepting in full the finding of the Ad Hoc Design Committee. As regards the annual grant for purchases of works of art, the fact that there is a well-grounded claim is recognized by the Treasury re-establishing the annual grant. They say, "We will give you the £1,000 a year."

388. Mr. HOSKINS.—Will they give it to you in future?—They are giving it now. But the claim we make is the claim put forward by this Committee. We claim annuities due to Scotland for the purchase of works of art out of Scottish money instead of Imperial money, as in England and Ireland.

389. Is it proposed that the Treasury should pay for this new gallery or pay the balance?—Not exactly; the claim we make on the Treasury is for money due to us. There is a distinct case, as you can understand by the fact that this Committee was appointed. How far that case will carry us we do not know. We claim that Scottish money has been wrongfully applied to a large extent. We claim that certain Imperial grants, which ought to have been made to Scotland, were not made.

390. The CHAIRMAN.—You say,—"give us back our money and then we will build the gallery?"—We do not even go that length. We do not rely entirely on the money due to us. We have some money available.

391. Mr. JUSTICE MANLY.—Your very interesting and important statement of the Scottish case necessarily involved matters with which we have no concern?—Quite so.

392. We are not concerned with any Government grant for the maintenance of a National Gallery, and we are precluded from any comparison of the Government grants to Scotland and Ireland for that purpose?—Quite so.

393. We are concerned with the Schools of Art, the teaching schools here, the Metropolitan School of Art and the Royal Hibernian Academy, with regard to which your evidence is specially important. Am I

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right in noting that this point is made clear by your evidence, that, whatever be the merits of your case about the sum of £25,000 a year, at all events the Government recognised its duty to house your Royal Academy from public money, or from money that they conceived to be public money. You mentioned a grant of £35,000, and you pointed out the share which you took in that: the important consideration from our point of view, is that the Government recognised the duty—it may not have fully performed it—in housing the Academy?—That is absolutely true.

382. That is, if I may say so, the really important point of your evidence?—Not only did the Government recognise that duty, *de facto*, but, before the appropriation was made, we had a Government statement which secured much stronger support. The original proposal of the Government was to give £10,000 towards the creation of a house for the Academy. That idea was afterwards departed from, and a larger scheme adopted.

383. I wish to emphasise that as being the point of your evidence?—Yes. That is the point of my evidence.

384. Of course it was impossible for you to make it plain without going into matters relating to the other grants?—Yes, I had to do so. The kernel of my evidence is that the Government called half that building by our name, and gave us a certain right of occupation.

385. And they put it in the best position, as everyone who is acquainted with your beautiful city knows?—Yes.

386. I do not suppose, if your Academy had been in the historic neighbourhood of the Coenegrade that your exhibitions would have been so well patronised?—That is so.

387. You also make it perfectly clear that the same duty was recognised in regard to England, though, as a matter of fact, the Royal Academy in London, for reasons which you stated clearly, preferred to build out of their own resources. Nevertheless the duty of the Government to house the Academy was recognised in England?—Absolutely, and it was stated by Lord John Russell and Lord Derby, and, possibly, by others, in various communications which you will find, either in the report of the Commission of 1853, or in the History of the Royal Academy, or both.

388. There is one other point in your evidence? I read the evidence before your Scottish Commission. It is an anomalous fact that art masters in Scotland are placed under the control of a Board which does not consist of experts?—Quite so.

389. You have, in Scotland, this anomalous position that a great School of Art is under the control of a public body which does not consist of experts and need not be acquainted with any expert knowledge?—Yes.

390. That appears to you to be an anomaly?—Yes, a serious one. In regard to the character of the Board of Manufactures, it can be summed up in one word. The Board of Manufactures and the Board of the Royal Institution were composed of gentlemen such as I have described. The Board of Manufactures, in particular, although it has important art functions to perform; it has to run an important art school; it has the whole management of the National Gallery entrusted to its care and the execution of—if one may use the expression—its art policy is composed of twenty-eight noblemen and gentlemen, the majority of whom do not live in Edinburgh, and has no chairman. As a result of this a member or an official became a kind of facitum. So much was this the case that long ago one individual was heard to say, "I am the Board of Manufactures," and "I am the Royal Institution." That was the inevitable result of the administration, this man on the spot did everything.

391. Mr. BOLTON.—For one third of the year the Academy has the right to one half of the buildings for the exhibition of its pictures: what becomes of the building during the rest of the year?—How is it used?—During the other two-thirds of the year it is at the disposal of the Board of Manufactures, and they can do as they like with it, but it must be used for art purposes. It cannot be used for general purposes. As a matter of fact a young society which has arisen, for want of room in the Scottish Academy, called the Society of Scottish Artists, has, for the last ten years, been granted by the Board the use of these galleries when our exhibition is not on. At the present moment my colleagues of the Academy are hanging an exhibition of the works of Mr. Watts. That is a case where

the Academy, anxious to do a thing, had to ask permission of the Board of Manufactures to have the galleries at such and such a period. By the courtesy of the Board of Manufactures the request was granted, but it is quite outside our rights.

392. The EARL OF WERTHEIM.—Can you tell me on what grounds Parliament refused to sanction the first Bill for housing the Royal Scottish Academy?—Well, of course, Parliament ultimately did not refuse to sanction the Bill, but the House of Commons did not pass it at its first stage.

393. On what grounds?—It is difficult to understand why the name of the Royal Scottish Academy and all reference to that should have been omitted from the Act. Is that the point?

400. The question I wanted to ask is—on what grounds Parliament refused to sanction the housing of the Royal Scottish Academy—did not the Town Council of Edinburgh interpose?—Yes; they were interested in the building of a large Art institution in Edinburgh.

401. I understand the Town Council of Edinburgh gave a site for £1,000 that was worth £40,000—I don't know what the particulars of the first reading were, but the Lord Provost was informed that, unless he exerted himself, the Bill would probably miscarry. The only reason why the Bill was in jeopardy was that the members of the House of Commons were ignorant of the precise needs for which this Bill was going to provide. I am sure that is the whole thing, because Mr. Hume and Mr. Bright afterwards supported it.

402. When the Board of Manufactures assumed control both of the National Gallery and the Scottish Academy, was that with the acquiescence of the Scottish Academy at the time?—Well, "Needs must when somebody drives," you see. The Scottish Academy had no power. They thought they were not well used, and one of the best-known members of the Scottish Academy, one who had most to do with its working, and was altogether an admirable member, was thoroughly dissatisfied, and drew up a series of protests; but the Provost and the members of the Council thought that, in view of the whole circumstances, it would be much better, that an end should come to the matter, after a long series of years spent in advancing it, and so they said it was much better to accept the Bill.

403. Was there dissatisfaction?—Yes; so much so that the Academy refused to accept it till the Government sent down Mr. Wilson, who made some improvements on the appropriation that had been drawn up, and produced another, which the Academy accepted. That was a great improvement on the previous appropriation.

404. It was a compromise I suppose?—Yes; it recognised the Academy up to a certain point, and secured them in certain rights, and I am glad that you mentioned that, because, in anything that the Government gave for the Academy it must be remembered that the deed—the *fee* Charter, as we call it in Scotland—granting the site given by the Town Council for this purpose, stated distinctly that this thing was done to provide for the Royal Scottish Academy, so that Government was really forced to do a certain amount. It could not entirely omit the Academy, or else it would have been—you know what that means, of course—the legal instrument which provided for the use of the ground would have overridden any further provision, I suppose. So they had to do it.

405. Mr. HOLMES.—It was the Corporation, not the Government, that recognised the necessity of erecting this building on a particular site?—It was the Corporation that offered the ground.

406. The State recognised the necessity of housing, and the Corporation recognised the necessity of giving the ground, one of the very best situations in the whole town?—Absolutely so.

407. Mr. BOLTON.—And do you think that the Government would have provided a site if the Corporation had not been ready to offer one?—Oh, I am pretty certain that they could not have provided such a site. If I say "they could not," I merely mean that in my experience of the difficulty of such matters it would have been so. We are all apt to say that the Treasury won't do anything, but everyone knows how many claims there are upon it. I do say that they would have done something, because Mr. Shaw-Lefevre had been sent down specially to report on the whole position, and, with the precedent of London, they would have been bound to give a site.

432. Mr. Justice MAHON.—They got a splendid gift—a splendid note.

433. The CHAIRMAN.—Would it be convenient for me to ask you now as to the functions of the Life School of the Royal Scottish Academy—the School of Art?—Quite. The School of Art in Edinburgh was carried on by the Board of Manufactures. It was called the Trustees' Academy. I think it was founded about 1762, and before the Scottish Academy came into being, it was placed under the guidance of some of the most distinguished of the artists. After the Scottish Academy came into being an arrangement was made by which some of the Scottish Academicians were Visitors. This school became rather celebrated in the annals of art. The Trustees' Academy was at one time presided over by Robert Scott Lauder, who was a splendid teacher. It was the school in which Potter, Chisholm, and many well-known men got their training, so that it has an interesting record.

434. Mr. Justice MAHON.—What was the governing body of that school?—The Board of Manufactures, the Board of Trustees.

435. What kind of expert assistance had they?—The expert assistance that I have just stated. It was assisted in the early days by the most eminent of the artist artists.

436. But had these artists a recognised position, or were they only unofficially consulted?—Oh, I think they acted as masters, and were recognised as such. At the present day the parallel there is exact to the Edinburgh Academy here. We both carry on a Life School. We have the same system; the same number of Visitors, although in Scotland we may have Associate Visitors, but I am coming to that later.

437. Mr. Justice MAHON.—Have you any teachers of the Life School apart from the Visitors?—I was going on with the housing of the Life School. The Life School continued in what was called the Trustees' Academy until, with the housing of the Royal Academy, consequent on the building of this new place, there was provided a room, and it was arranged that a Life class should be carried on by the Academy. It had always been a part of its obligations under the Charter to carry on this teaching. The antique work was carried on in the Board of Manufactures' School, with the addition of a Life School, but the Academy Life School continued to be the school for the more advanced students. For instance, applicants for admission to our school have to send in a series of drawings of different kinds. These are submitted to the Council, and if the Council approve of them, the student is admitted, and remains for a certain time under probation. If he is thought well of, he is admitted as a student. That is how the Life School of the Academy is worked. We appoint four Visitors—Academicians and Associates. These Visitors take month about.

438. Mr. Justice MAHON.—A continuous month?—A continuous month. The school sits on many evenings a week in the early part of the winter, and then day-schools are arranged. At the annual meeting of the Academy, in November, we appoint the Visitors. Often they are re-appointed. Of course, they are men who have shown capacity for such work—figure painters, as a rule.

439. And are those Visitors supposed to give very much of their time?—Yes; these Visitors are proud to sit, but they get the nearest recognition as far as it does not represent the amount of work they do, or anything like it. They work very hard, because they are interested in the young men, and they feel they are carrying on the chain. The great fault is the total want of accommodation. Then there are prices, as I have mentioned, for various things.

440. The CHAIRMAN.—Do the teaching of the Academy Life School and the teaching of the School of Art overlap?—Yes, they overlap. The whole position in Edinburgh is very unfortunate just now, and that was one of the elements in the inquiry, a very important element. It is quite clear that such a school cannot be carried on by such a body as the Board of Manufactures. It was a reasonable arrangement, perhaps, when the Trustees began their Academy in 1762. But the whole position was as different as anything could be from the position now. There are, in Scotland now, other schools. There is a great Art School in Glasgow, finely equipped, a well put together place. The administration of our Art Schools was removed from South Kensington, as you may know, many years ago, and has been placed under the control of the Scottish Education Department. So that the Scottish Education Department, which has charge of education

in Scotland, has, among other things, the administration of art education, and it has a certain plan for art education. Edinburgh has, besides the Board of Manufactures' School, the Heriot Watt College.

441. Mr. Justice MAHON.—But the technical education given in the Heriot Watt School is of a different nature from the art education of the Academy?—Well, they also teach up to and include a Life School.

442. Mr. Justice MAHON.—Has the Glasgow School a Life School?—Oh, yes, a very highly-equipped school. They have a Master from the Continent, a very highly trained foreigner, who gets a considerable income for attendance there every year to do the Life work, with the assistance of local Masters.

443. The CHAIRMAN.—As reference has been made to the Glasgow School, which, as we all know, is a very good and a very fine one, can you say whether the control of it is ultimately under the Scottish Education Board?—That is so, but it is rather difficult to explain.

444. How is the evolution of the artist accomplished. I suppose the working of it is in the hands of artists, is not it?—No, I will tell you as clearly as I can. The School of Art in Glasgow was originated by a bequest, which we need not go into here, and this bequest, and the support given by the Science and Art Department of South Kensington, formed the working basis. Now that South Kensington has been put out of the control, the whole thing is vested in the Scottish Education Department in so far as Government control goes. The instance of South Kensington has been transferred, if we may say so, to that department. The School is managed by Glasgow people. It is managed by a Board of Governors. These Governors are appointed in this way. The original bequest was called the Haldane Trust. It was money left by Mr. Haldane, and he appointed trustees. The present-day representatives of these trustees, called the Governors of Haldane's Trust, appoint certain other governors; the Town Council appoints a governor or two; the University appoints a governor or two, and so forth. We have a considerable body then of Governors of the School of Art, practically a Committee managing the School of Art, and they have an insuperable advantage in one way, namely, that, although they get a considerable grant through the Scottish Education Department, they are entirely free in their working from all immediate control.

445. That is the very point!—So that when the Glasgow people set out to improve and establish a suitable School of Art it was not a case of London being against the country; it was not a case of warring for Government; it was a case of "When we want a good and efficient School of Art here we must provide it ourselves."

446. That is as being responsible for it?—Yes, responsible for it.

447. And as having sole control?—Sole control except in this way, that they are going to issue degrees. They have powers from Government to issue degrees, and the Scottish Education Department has control of certain grants. Say that we are the governing body of the Glasgow School of Art. We appoint certain masters, we lay stress on certain elements, and so on, and at the end of the year the Scottish Education Department sends down an assessor. He is appointed by the Scottish Education Department on the best expert advice we can give. They send down an assessor, and he goes to these great schools to which the Department gives a grant, and he makes a report. Well, that report is considered by the Scottish Education Department. They are guided by it in the grant they make to these schools. They have a certain amount of money which is available for these grants, and they make these grants. I think, with considerable discrimination and ability. That is how the thing is worked, and there can be no doubt whatever that, since these matters have been put under the thumb of the Scottish Education Department, the improvement artistically has been enormous. Since the South Kensington influence has been removed, and since a common-sense system has come in, one has great hopes of such institutions in Scotland.

448. Mr. Justice MAHON.—You have in Scotland a department which is charged with the control of education?—Yes.

449. And you have a very great advantage in this respect?—Yes.

450. But we have not in Ireland a Department of Education. We have a Board of Primary Education,

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and we have an Intermediate Education Board, and a Department of Agriculture, which is charged with technical instruction applicable to industries?—Guthrie.

427. But there is in Ireland no educational body, which is charged with art education?—No, and I think that is a great advantage in Scotland.

428. There may be great difficulties in establishing a general department of art education corresponding to the Scottish system; would you suggest that some means should be taken for establishing a department or a sub-department, possibly under the Department of Agriculture and Technical Instruction, dealing specially with art education, or how would you suggest that that gap in our system should be filled? For we have primary education, we have intermediate education, and we have technical education under the Department of Agriculture and Technical Instruction, which, under the Act of Parliament, is instruction applicable to industries. That is, of course, a very important part of the subject, but it is not the whole of art education, it is not the highest branch of art education. You see at once the difficulty in our Irish system, and I think there is this important suggestion in your evidence—that whatever body has the control of art education should deal with it with the help of experts?—The union, I think, of the expert educationalist and the expert art man is very good, because, plainly, the latter may not have experience or knowledge of administration, and just as clearly those who have knowledge of educational administration may have no knowledge whatever of art, and the union of the two works very well, indeed; the Government administration being in the hands of a body accustomed to the administration of education in some form or other, acting on the advice of experts in art matters. There is another question involved in that, which you almost touched, and it is involved in your inquiry. It is as to the Life School,—the question of how far the Life School of the Academy should be connected with such a body as your Department of Agriculture. Now, my own views on that are quite clear, in as far as they apply to the situation in Scotland, but I can see the situation here to be different, and, therefore, the conclusion that one has come to there might not be the just or wise conclusion to arrive at here. To put it in another way, a body such as the Royal Scottish Academy, when it comes into competition or comparison with an organisation such as the Glasgow School of Art, is at an enormous disadvantage. The Glasgow School of Art pay a Life Master several hundred pounds for a season; it pays a Modelling master a considerable sum for a season. The managers are, in other words, in the position of a business, which, having a large trade, is able to give considerable sums for the working of its different departments. We, on the other hand, are in the position of a small place, which has a small scale, a very inadequate place, to work in, and no money, relatively speaking. For instance, we give £250 for the whole purposes of our school, the living model and the expenses of Visitors—the whole expense. That is, perhaps, not one-half of what the Glasgow School of Art gives to one of its officials. So that you see the enormous difference. Of course, it is understood that the Academy does one section only; but at the same time we are at a constant disadvantage with highly-organised institutions, and these institutions are developing day by day under the Scottish Education Department. The result of all that is that while I think it most important, there should be no breach with the old system of apprenticeship, which is involved in our Visitors, it is difficult to obtain efficiency. But it is the nearest we have in these modern days to the old apprentices system, which, of course, was a splendid one, in so far as real craftsmanship was concerned.

429. The EARL OF WATFORD.—As regards the Glasgow School of Art, do I understand you to say that the Scottish Board of Education do not give a fixed grant, but only a varying one, dependent on the report of the Assessor?—Well, I don't know that I can answer that with absolute accuracy.

430. What I wanted to make clear was that what that would lead to practically would be that the School of Art would not know what its annual income might be beforehand?—I think a fair statement of it would be this, that the Scottish Education Department has a certain sum of money available for grants, and it makes these grants either on capitation, or in some form or other. The grants are administered on a

certain basis, but the Scottish Education Department has unquestionably the power and right to increase or decrease its grants, to give them or to withhold them. I have no doubt that while in actual practice there will be an even sort of run, it has the power, and that will always act as a lever if the School looks any recommendation or any ability.

431. And that would keep the School of Art up to the mark?—Yes, the Department has this means for making the School of Art keep up. And I know those in charge of the School of Art are always anxious about the attitude of the Scottish Education Department, and they work together very well. The School of Art, for instance, will send up someone to the Scottish Education Department to say "Here is an idea of ours that strikes us with respect to the School of Art, do you approve of it?"

432. Mr. Justice MADDEN.—Before we pass from the subject of the Life School, can you tell us the average number of students?—Almost; but will you excuse me in reference to the last of this matter?

433. I thought you had finished?—Yes, but I would like to make this clear,—that the relationship between a School of Art and the Scottish Education Department is not the relationship of a subsidiary body that works in tandem to an important Government Department, that issues a fat cow and then. It is a case of continual hand in hand working. Conversely to what I said, if Government thinks a certain thing ought to be put into practice, it says to the School of Art, "We think you ought to do so and so," and this is considered.

434. You can probably give us the average number of students of the Life School, but if you haven't it can you send it in?—Oh, it is very simple; it is as small. You see those attending the Life School of the Academy are pretty much only those who intend to adapt in some way a professional career, and they vary. At one time, I think, there were over thirty, but at the present time I think they are about twenty.

435. You admit, of course, women students?—No; we do not in the Academy.

436. I said "of course" because I knew that the Scottish Universities admit women students. But you do not?—No, but I was going to say that in the past week working out of the thing our building is close to the Royal Institution building where the School of Art is, and they have a Life School therefore for women students. The two things are so much together that ours is a kind of advanced room almost.

437. Mr. BENNETT.—I take it that when we come to discuss the Royal Hibernian Academy you will be able to go into the matter of the Life Schools?—Certainly; I will tell you what my own opinion is. If Edinburgh is to take its place as one of the leading schools, I think the practical thing is to do what is suggested.

438. The CHAIRMAN.—How far would that be applicable to Ireland, can you tell us?—There is this difference, I take it, and you will put me right in anything if I am wrong. In Scotland there is one way or another a considerable body of art students. There is a large enough body of art students in Glasgow, for instance, to maintain this highly-organised school, which costs a great deal of money. In Edinburgh also there is a large number of art students. We, therefore, have the means, more or less, of providing on a big scale. But it is quite possible that in Dublin you have not such a body of art students to follow out closely the study of art. Therefore, you might not be able to have such complete machinery as they have in Glasgow. It might not be practical with you to pay £400 every season to get a distinguished Life Master to come here and teach only the advanced pupils. It might not be worth while to have a Continental sculptor to come over as Modelling Master without a certain amount of material in the way of students unless you simply opened your purse. So that there might be an important difference, because the state of affairs in Scotland warrants such schools, and will support such schools. And, therefore, there is no need for such a body as the Royal Scottish Academy to struggle against difficulties of accommodation, equipment, etc. But if you have not here the means of carrying on your large schools up to that point, if you have not a sufficiency of pupils of that nature to warrant you in going to a considerable expense, then there is very little to be said. I am sorry I do not know enough of the circumstances here to go through this matter more particularly, but these are the principles on which I would proceed in considering it.

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43. Mr. HOLMES.—If students are forthcoming how would you provide for them—would you think it, for instance, desirable to develop the Life School of the Metropolitan School of Art here by importing teachers in the same way that Glasgow does?—Well, these questions of supply and demand are most difficult, because one leans in this direction or that, according to the state of the country-in art matters. If you have, as I take it you have, a highly-equipped school here, of an ordinary, usual kind, then you have got the means of dealing with the things—you have got all the machinery I spoke of, and what I have said about Edinburgh would apply to you. On the other hand, if your school here is of a more elementary nature, and most of the pupils are not going further, then there is much to be said for the continuing of the Academy's Life School in its own building.

44. Mr. BOLAND.—Perhaps I may mention that the salaries and fees amount to £28,805; accessories, models, etc., £200; prizes, etc., including provision for teachers in attendance and teachers attending summer courses, £727; total, £32,532.—These are large sums, comparable to, though not as large as, the pupils in Glasgow, so that if there is any difference in the two places it can only be one of equipment. The most to be a highly-organized institution if that is so. Is it a Technical College?

45. No, but it has classes in enamelling. Witness.—Then it must be very much on all fours with Glasgow. It is more highly-equipped than I supposed.

46. The CHAIRMAN.—Do you think it would be advisable to impart the more advanced teaching of the Royal Hibernian Academy to the Metropolitan School by a process somewhat of the same kind as is suggested in Edinburgh?—Yes, of course I do, because the circumstances seem to approximate very closely. But of course if the teaching of the Royal Hibernian Academy were imparted I think you would find it necessary to give the Hibernian Academy somewhat to say in the administration; otherwise you would have a possibility of some doubling, and matters might be all at variance, so that while I am in favour, merely as a practical man, of such an arrangement as that, I am so on the very clear understanding that the idea of the apprenticeship system must be kept, and that the status of the Academy must be thoroughly recognized. That must not be allowed to slip.

47. Mr. BOLAND.—Are you aware that the administration of the Metropolitan School of Art has been placed under the Department of Agriculture and Technical Instruction, which is no way represents the people of Ireland, but is a Government institution, in which artists are not represented, and over which the people of Dublin or Ireland have no direct control?—Primarily so: that is where a difficulty lies.

48. Mr. Justice MADDEN.—I called attention to the total difference between the Irish Education system and the Scotch—the absence here of an Education Department?—Yes, the school in Scotland falls, of course, under the actual control of the Educational Department.

49. The Act of Parliament places the administration of the school under the control of a department which, as Mr. Boland says, is a Government Department, and it is not only a Government Department, but a department charged with agriculture and technical instruction?—Yes.

50. That is with a view to show that the Department recognized the necessity of some expert assistance?—Yes; but have you no Technical College here?

51. Mr. HOLMES.—Yes, the Department of Agriculture has got a Technical College in Stephen's-green, and we are just going to build a very large one now, at a cost of nearly a quarter of a million.—Oh, indeed. I ought to say that I was led to this opinion, for I give it only as my personal opinion, by the mere force of circumstances in Edinburgh. I realized that we had not means that would bear comparison with the Life Schools of these large institutions. I realized that there was going to be a great deal of energy devoted to the provision of a thoroughly adequate School of Art in Edinburgh. It seemed to me, therefore, a waste of energy that these two things should go on, it seemed the rational thing that we should provide the expert art element in a central institution. It was a matter of policy, but was due to the force of circumstances and circumstances here are so close that if I were here I think I should be led to the same opinion.

52. The CHAIRMAN.—I should just say that we all agree, possibly, that the present position of the

Hibernian Academy is not a good one?—Yes; that is what I was going to ask your permission to bring in. Roughly speaking, when I came here I thought it would be well that I should give you some sort of historical account of the parallel institutions; secondly, that I should give you such crudely-formed impressions as I have about the state of affairs here. You will understand, of course, that in this last I am at a considerable disadvantage. I have never been in Dublin before, and it is difficult in the course of a day or two days to pick up very much, but, at the same time, I am familiar with the whole trend of these things in closely parallel cases. Well, looking at the efforts you wish to make, the desire of the Government that you represent, is far betterment as regards art in Ireland. You want, I suppose, to improve the footing that art should have in Ireland, and to provide, as far as you can provide, circumstances that ought to tell in its favour. A proof of that, of course, is the large sums that are spent here for the National Gallery and for the School of Art. Now there are only three elements in any such effort, as far as I can see. There is, first of all, the School of Art, which has to do with the training of those who are in time to carry on art; there is the work of those who have passed that stage, and who are the living representatives of this art, the Living Artists; and there is the National Treasure House, which contains the winnowed work of the centuries. I do not think any one of these elements can possibly be dispensed with in an effort on the national behalf, to deal with art on an art basis. If you were merely to have your School of Art and your National Gallery, as you seem to have worthily provided for, you leave out the Living Artist element, and that, to me, is of vital importance—not by any means the result of the accident that I am myself an artist, I am certain of that—but because it forms the strongest link, I think, between the people and art. It is natural that the man in the street should be most influenced by his fellow who is trying to express himself in art. He is much closer to him. You will find almost invariably that the interest taken by the public in modern exhibitions, exhibitions of the work of living painters and sculptors, is much greater, and is certainly, as far as it goes, much more intelligent, than their interest in the great national collections. The fact of the matter is, that these great national collections are only appreciated and understood by people with some considerable interest in art and considerable knowledge of it. They will not, to begin with, appreciate the enormous value of their national gallery as the record of the nation's progress. It is the commonest thing to find people saying, "We can't be bothered with your Old Masters; we can't understand your Old Masters; they are very dull and uninteresting things to us; we like your Modern Exhibitions." Your modern exhibitions may bear no comparison whatever as regards true value to those of the Old Masters—the things of to-day with those of the centuries. Still, the modern pictures do form a bond and one can quite understand why people feel it, and can quite sympathize with them. It is easy to look at a picture of a natural object with which we are familiar, and although our interest in that may be considerably removed from a real legitimate art interest, it serves as an introduction. The habit is begun of looking at pictures, and a man begins to find out what the more important and higher qualities of art are, and at the last, if he is fortunate, he is able to have some appreciation of those great works that are seen in the National Galleries. That is why I do not think the record of a country's position and interest in art is complete without the inclusion of the works of living men. I felt rather at a disadvantage here, because I have never seen the work of the Irish Academicians. I do, indeed, know and admire the work of several Irish painters, but I know nothing of what the Hibernian Academy Exhibitions may have done. Yet, while I was at first aery about this, I am now really rather glad, because it enables me to speak without any bias, for it seems to me that, whatever the character of these exhibitions may be, whatever the particular standard may be, the question is not affected. I think it is your duty, and the duty of those in charge of these matters, to give a worthy outlet to the living artists. They ought to be allowed to express themselves; they ought to be given some place in the focus of the city, somewhere near here, if possible. As to locality, of course, my opinion is of no importance, but it is quite clear to me that the pre-

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ment Hibernian Academy is entirely left by the side. It is a most discouraging place. I suppose I need not enlarge upon that.

449. The CHAIRMAN.—I think that is generally admitted. If *THOMAS*.—It seems to me completely out of the way. I cannot conceive large numbers of people going there, so that I believe it will be necessary to provide some sort of quarters for them here. And when I see other art expenditure that is being made here—I do not mean, by the way, that it is too much—I think that, relatively, what is required for the Hibernian Academy would be very small. I know what the cost of the National Gallery here is. I can judge that of the Metropolitan School of Art from what you have read, and also from what I see from the outside. I have heard too about this enormous scientific technical college that is to be put here at a cost of a quarter of a million. And when I go from all that to the Hibernian Academy I go from great sums of money to small ones. I believe the building here belongs to the Hibernian Academy, and I should say roughly—I don't know whether you think I am presuming!—

450. The CHAIRMAN.—Not at all.

Witness.—I should say roughly that it ought to be sold, and that the money which it would fetch ought to be used as part of a sum for providing a site in a suitable place for the Academy to hold their exhibitions. And I think that Sir Thomas Drew mentioned to me that £7,000 might be got for that. If we take it at something like that, I should think that for double the sum, or a little more, say £15,000, certainly £15,000 to £20,000, such a building might be erected. Hence the total call on Government would be comparatively small. Then as to the size of the building—members of the Hibernian Academy seem to think that the present one is big enough. Of course to me it appears small—very small indeed. But any past notion of its size can only be formed by one who knows the conditions of the country, and I don't know these. I should say, however, that if any new building were put up, it ought to be a little bigger—a little closer. I think the scale is too insignificant. The number of line feet in it appears to be about 400 odd. Of those about 100 are almost valueless. In estimating the size of any art gallery—of any building put up for such a purpose as this—I believe the best plan is to take it in what I have called line feet. By line feet I mean the amount of well-lighted line space which really represents the accommodation of the building for our purposes. To take it in cubic capacity and so on, is often entirely misleading. Well, in the Royal Scottish Academy we have 543 feet of line space, which is a little more than half as much as we require. The National Gallery of Scotland, of course, has just the same. Your National Gallery, exclusive of the National Portrait Gallery, has more than three times this line space. The National Gallery in London has in fact double that amount. We require in Scotland somewhere about 750 to 1,000 feet of line space to do anything like justice to a modern exhibition which shall include representative work from Scotland, but which shall not exclude the representative work of the time—which it is so essential to link with our own, if we are to have any standard at all. Now, any one in our position at present is in the unfortunate condition of being absolutely unable to do what is right. If we restrict the exhibition to the work of Scotians alone we are parochial. If we open it, and get in work from abroad, we can only do it at the sacrifice of our own men. We were originally unlimited in the number of works that might be sent. It was then brought down to six and afterwards to five. We have now cut the number exhibited in the Scottish Academy down to three, and it is not possible to go farther. Yet, with that cutting down, we can not do justice to the Scottish work alone, without speaking of the representative work that ought to be brought in, so that last year we had an exhibition of Whistler's work—the first one since his death—and we could only accommodate it by placing the members of the Academy, and other Scottish artists, under a certain amount of hardship. I find that Sir Thomas Drew, however, says he thinks the space is enough for what they want. Their means are limited, and they have to bring representative work from London; but I suppose they cannot do very much in that way. As regards work they get from Ireland alone, up to a reasonable standard, they have room enough. But I should say that if they were to adopt the system of

open hanging they would need more room, and I should think, roughly, that a building with about 500 feet of line space would fairly represent these requirements. That is the idea I have formed as to the scheme, but it is formed at a disadvantage, because I do not know the work of the Irish painters. I think it would be a mistake to provide on too small a scale. That, of course, is a detail. I am of opinion that they certainly should have some place near Leinster House, some place in a kind of focus. I think they should have a fair chance. I think it is a pity to give encouragement in the form of assistance by money without giving opportunity for development. I think it would be almost useless to help the Hibernian Academy in its present place. It would be a misapplication of the money, and I think moreover that you might complete your cycle of art over here, and would do justice to the only force that is left out if you made some arrangement of that kind. That, gentlemen, is about all I can say, except this, that a body such as the Hibernian Academy has not only the moral claim that the Royal Academy of London has successfully put forward. But there is this to be considered. The Royal Hibernian Academy received its Charter in a very early period—I think in 1823. That was at the very beginning. It must have been small and weak then. It cannot have been anything else. If the Government recognised the Hibernian Academy eighty years ago it seems to me it has a responsibility in the matter that can only be met in these changed days by giving it an opening to fulfil the obligations laid down in that Charter. In Dublin the Government has been in the field and nobody else, and the result may have been a certain paralysis and a certain atrophy of local effort. Hence there is, it seems to me, a responsibility thrown on Government to see the Royal Hibernian Academy through in this limited way. Otherwise, I think they ought to stop it, and recommend some organisation on some other footing.

I have had no opportunity of examining the Charter carefully; but I know one or two of the main features of it, and one in particular strikes me as being almost fatal to the efficiency of such an institution. They have, I understand, thirty Academicians and ten Associates. That is by Charter, and of course *cannot* be altered.

451. Mr. Justice MANLY.—Without a supplementary Charter?—*Witness*.—Without a supplementary Charter; and this feature will be quite sufficient to spoil any such institution. It is hardly necessary for me to say much about that.

452. They recognise that?—Yes. It is quite clear that if you have in the whole body thirty, out of forty, Academicians, the value of the diploma must suffer. There are too many of them, and the relationship of the Academicians to the number of Associates is quite wrong. The filling up of vacancies in the Academicians' number is a most serious thing, the most serious duty that such a body could have, and that they should continue to be in the position of having a large number of vacancies and a small number of people to fill them from is bound to tell against the efficiency of the institution. The first principle of such an institution is that there should be a means of continually getting in fresh blood, and continually getting into touch with developments as they come from day to day, and, so far as this is concerned, there must be failure. In Scotland we have thirty Academicians, and originally we had twenty Associates, but, in the supplementary Charter we applied for years ago, and got, one of the strongest points was the making of the number of Associates unlimited. That involved certain difficulties, and we found that we could not have as many Associates as we wanted, because of the need of space. The result has been, in a kind of automatic way, that—though we use no means to regulate the number of Associates, and we have never made it a fixed number but allow the thing to develop itself—we found that we brought the number of Associates to the same number as that of the Academicians. I think at present there are thirty-two or thirty-one Associates. They seem to keep about that figure. Of course if the number of Associates is unlimited, when a certain figure is reached the natural tendency is not to fill up vacancies; but I think the system here, by which the Association bears such a small relation to the number of Academicians, is

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entirely against the proper working of the Academy. I think the number of Academicians should be kept down, and that the Associates should be largely increased in number.

453. Mr. BOLAND.—I suppose you suggest that while a new site and building should be offered them, the reasonable autonomy of the Hibernian Academy should be preserved, and that, though it was given the new site and building, it should not be hampered to any great extent?—That is exactly what I mean. I think it is most important to give the largest possible measure of autonomy except so far as the care of the building goes, or something like that. One reason why it is necessary is that you want to make this body as representative as you can, or rather to give it the means of being as representative as it can. If you don't give it a full measure of autonomy, you will always have a nuisance. It will always say, "Oh, well, it is not our fault." We should have liked to do so and so, but—"And you won't really find out what it is all you give it a fair trial. But I think it most important, if you have the means of giving public money and assistance to this body, that you should keep some hold upon it. I think that a new Charter is absolutely essential, and that to the Charter you should have a certain hold, as far as it may be got, upon the whole policy of the institution. I think, in other words, that the new arrangement should provide that if there were a dedication of duty, if such a body were to become selfish, and think more of its own privileges than of the duty it had to perform, you might have a means of remedying that.

454. Mr. Justice MACKENZIE.—When you say "you," do you mean Parliament or Government?—I mean Government through Parliament—the nation of course.

455. It is important to emphasize it, because there is a sum of £200 on the Estimates?—Yes.

456. And as long as that remains on the Estimates it is the House of Commons that has the control?—Yes, quite so.

457. That is the existing condition of things. You would not require any more control than that?—No; it is a very difficult thing to make a suggestion about a Charter without close examination.

458. Mr. BOLAND.—But you wish to see their autonomy preserved?—I wish to see the most absolute autonomy you can give them, in order that they may be able to give their whole strength to the work, and show that they are made of, and that they shall have no cause for saying, "We are tied or hampered," and that the Charter should make it clear that they are getting this benefit distinctly as representing the artists of Ireland, and as having a public duty to perform.

459. The CHAIRMAN.—You have something to say as to the arrangements for opening of exhibitions and charges for admission?—Well, I have no means of knowing what they do here in that way, but I can tell you shortly what we do in Scotland, and that will give you the means of comparison. The Exhibitions of the Royal Scottish Academy used to open almost uniformly in the month of February. The last of February we agreed, subject to the fact that the exhibition must open on a Saturday. The opening day of the exhibition has, I think, from the beginning, been Saturday. It became a matter of some importance, as the Edinburgh people are accustomed to come in large numbers on the opening day. Now we make the exhibition come on a little earlier. The "opening-in" day takes place about the first week in January, immediately after the Scotch New Year holidays are over; and we aim at opening the exhibition about the end of the month, just as the Saturday has come. As regards admissions, we charge a shilling. We have two forms of catalogue—a shilling catalogue and a sixpenny one. The evening exhibition is not open until the day the exhibition has been running for about a month. Then the evening exhibition is opened, and it goes on till the end of the exhibition. In the old days the exhibition was open for rather less than three months. It used to open, as I said, about the middle of February, and it went on until about the middle of May. We have, however, had it open as long as four months, from February to May inclusive, on one or two occasions.

460. The CHAIRMAN.—What are the charges?—The charge in the day is a shilling, in the evening sixpence. There have been various schemes from time to time for issuing tickets at reduced charges for the evening, especially late in the season. In the year just past, we got a special circular sent to some of the

large employers of labour, pointing out that the exhibition was open in the evening, and offering them tickets for distribution—free tickets, carrying with them the right of buying other tickets at a reduced rate. We have tried various expedients of that kind.

461. Mr. BOLAND.—Do you find the evening exhibitions well attended?—The evening exhibitions used to be pretty well attended, but they are not well attended now. Up to last year the lighting of the galleries was very defective; but we have had a new installation put in, and now it is the reverse. Still, the evening exhibition does not prosper. I don't know what the reason may be. I rather suspect that—with exhibitions in general—the real cause lies pretty deep. The Academy Exhibition in Edinburgh, about twenty years ago, was at its height, as far as revenue is concerned—that is to say, the returns from admissions of the public were at the highest figure. In the old days there were comparatively few attractions; but, as we all know, these have multiplied now. There are so many places to go to, and people go about so much more, that picture exhibitions—quite apart from the places where the exhibitions are held—have suffered as a whole.

462. The CHAIRMAN.—As regards the Life School, we have already heard a good deal from you. Have you anything to add on the question of the students in the Life School, and the provisions for teaching in it?—I don't think there is anything to be said. I have mentioned the Carnegie Scholarships, which are rather important. Mr. Carnegie gave a sum of money, which provides two Travelling Scholarships of about £10 a year each; and these have been found to enhance the interest in the school a good deal. They are taken advantage of; and the reports that we get from the students in their progress abroad have been distinctly encouraging. There have only gone on for about a year and a half. But we suffer very much from want of equipment. The Life School is very defective. It is far too small; it is badly lighted; and the students there work under great difficulties.

463. You are aware that there is a grant of £300 a year given to the Royal Hibernian Academy?—I am aware of it. We have no grant.

464. There is nothing of the kind?—Absolutely nothing. The whole support we have received, and do receive, from Government consists in what I have told you—the right of accommodation. We have never applied for a grant. I may remark, however, that the Royal Institution, which I spoke of at the beginning, received a grant of £500 a year. Out of that it paid £250 for rent to the Board of Manufactures. It also applied for a Charter about the same time as the Academy did in the first instance. A Charter was given to the Institution, but it was denied to the Academy at that particular time. Afterwards the Academy applied again for a Charter; and, through the good offices of Lord Colclough, the matter was put in such a light that a Charter was obtained. I did not introduce that in my previous evidence on account of the complication of matters. When the Royal Institution—which died a natural death in 1890—was wound up, the grant, I think, was discontinued; but, of course, the rent that was paid to the Board of Manufactures was also discontinued. But the grant was not continued to us, as the successors of the exhibiting body; and it has never been applied for.

465. You have given us evidence as to what, in your opinion is the extent of accommodation required for the Royal Hibernian Academy?—Yes. It seems to me that the accommodation in Lower Abbey-street is quite sufficient. I say that with some diffidence, because I have not seen any exhibitions of the Academy; but I say it for this reason, that, after all, a certain amount of bulk is required in such things. If you appeal to the public as a representative national institution, there is a limit to the smallness of the scale on which you must appeal. It seems to me that space can be used to more advantage when there is the open hanging, that we are familiar with in the best type of exhibitions. Taking these facts together, that a certain amount of bulk is required, that open hanging is desirable, and having regard to the necessity for expansion—for that is a very important thing; it is the greatest possible mistake to be guided entirely by the needs of the moment—having regard to all that, I think about 500 feet of good line space would be a sufficient amount. But I qualify my evidence as to this, because you have people here who know the

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actual circumstances, and I don't. Then I think they would require their Council rooms—they would require facilities of that kind.

465. Mr. BOZAN.—Would a residence for a Curator be necessary?—They have a resident Curator. We are released from that in Edinburgh, because ours is a twin building, and a Sub-Curator lives in the building, and is the guardian of the National Gallery, and there is only a wall between us.

467. So that that question has never come up?—It would, of course, if we got the whole of the building—the reversion of the building—as the Committee recommended that we should. Then we should have a Curator; probably our clerk would act as keeper.

468. The CHAIRMAN.—The question of the transfer to a new site of the Royal Hibernian Academy is, in your opinion, a very important thing, and would alone give them a possibility of getting that amount of public favour and support that they deserve and ought to look for?—Clearly. The matter lies at the root of a whole side of the National existence, and if the Art life is not to be stifled by undue centralization that makes all depend upon London, Ireland should have a fitting centre for its Art workers and Art lovers to rally round. I don't think the question can be tested in their present position. I think the most important feature of all is that they should come to such a neighbourhood as this, that they may have a chance of becoming an element in the life of the capital.

466. Assuming that that transfer was to be made, have you anything to say as to how far, in your opinion, the Academy might require Government aid?—Well I should think that if they were put in possession of a suitable building on a suitable site, and if they were relieved by the Board of Works from the maintenance of the building, there would be no occasion for any Government aid, except this £300 a year that they have established a right to under a certain set of circumstances which it might be difficult to break. For you can understand that, when one has been in receipt of a certain income, a change might be a serious thing. I cannot say as to that. They have always had this grant; it has enabled them to go on; and I don't see how, under the circumstances, it could be withdrawn.

470. Mr. BOZAN.—They apply £250 of it to the maintenance of the Life School?—Yes; and if they were relieved of that, and if a suitable transfer were adopted, it might affect the question of the grant. I don't believe altogether in these grants.

471. You are afraid they would interfere with their autonomy?—Yes; I think they should be put on their heels. These grants are very apt to induce a kind of habit of leaning up against the Government. No doubt if it were found that, year after year, they could not make ends meet, there would be a necessity for something. The King, at the beginning of the Royal Academy Fund, made up deficiencies. But there is this to be said, that the basis here appears to be comparatively small—that is to say, previous experience, from their start until now, makes one doubt whether their revenue could be got to such a figure as would provide reasonably for their wants. I am told that the average receipts from the exhibition for the ten years down to 1904 have been £208. That is too small a basis. That is where the difficulty comes in. They have £200 a year of a grant, and they draw £200 from admissions. That is £400. Their Life School, I understand costs about £350. That leaves £50 for everything. They have to pay salaries—which must be very small—to their Secretary, Treasurer, and Keeper; and they have to maintain their exhibitions—all on £50. That is too little.

472. Mr. HOLLAND.—The gate money would be considerably increased if they had a better site?—That would give them a better chance.

473. Mr. JUSTICE MAXWELL.—And the sale of pictures would be increased?—Yes, probably.

474. Mr. HOLLAND.—They might have an income from the letting of their hall after the three months of their exhibition?—They might have that of course. They might have a valuable right in that way if they got the freedom of letting it; and a building in such a position as this might bring a considerable return.

475. Mr. BOZAN.—It would be rather difficult to put a figure on it?—Very difficult. If Government continued the grant of £300 a year, in addition to providing for them on a good site, you would probably find me enlarging on the injustice to the Scottish Academy! The whole object of making these changes

here would be to give the Academy a chance, and to give this element in the National life some scope for development; and it would be a great pity to do the thing in such a way that this chance would be missed. There is no doubt about that. I think for a certain time the grant would be required. I think for a pity, in other words, to have a good site here, and not to have the means to make the best use of it. If they could not bring good pictures, and had to take a local view of matters, it would be a great pity. For these reasons I think a grant might be made. I should feel that if they had a building in the best part of the city, and if they had a grant, there would be no excuse for them. Government would have done its part fully; and, if they should not be doing well after a trial of some years, the fault would have to be looked for elsewhere. I recommend the continuance of the grant.

476. Mr. HOLLAND.—At any rate for a time, until they get on their feet?—At any rate for a time; because I don't think it is possible otherwise. It must be remembered that they have no means, and one knows how much difference that may make. If they have the means to adopt a certain line it might bring a great return, yet the want of a small sum might prevent them from being able to think of it. Yes, they require a grant.

477. The CHAIRMAN.—Then we come to the Metropolitan School of Art and their buildings, and the nature of their Life School as compared with the Royal Hibernian Academy's Life School?—There I am afraid I cannot give any additional evidence. I have a clear idea of what the accommodation of the Hibernian Academy Life School is, for I have seen the room, and it is almost the same as ours; but I have not seen the Metropolitan School of Art here. Do you think there is overlapping?

478. Yes, partly that, and partly—in my mind at least—there is the question of the possibility of the higher art education of the Life School taking place in that building rather than in the Academy?—Oh yes, I see now. Well, that seems to me to be a practical matter. If you have got all the machinery established in one place, and you have got another body that has not the means to deal with it, it seems to me to be commonsense that you should transfer the thing to the equipped institution.

479. Mr. BOZAN.—Supposing the financial policy of the Academy to be such that it was able to confine the Life School, would it not be more advantageous, in the interests of Higher Art, that that school should be separate from the Metropolitan School of Art?—Well, it might, but in my mind the arrangement would imply no difference except the difference of roof. The highest, and most finished class in the large school would be the Academy Life School. It is a matter of accommodation—a matter of material resources. But, of course, if there is sufficient money there may be something to be said for keeping the thing in the Academy.

480. Mr. JUSTICE MAXWELL.—Is not the idea of the Academy that it is a teaching body?—It is a teaching body. That is the central idea.

481. It is a matter of machinery how that can be done?—Yes.

482. And you think that it should be done by the Academy as a teaching body?—As a teaching body.

483. Mr. HOLLAND.—Is there anything akin to the Academy of Arts abroad—outside this country?—In several places there are Academies, but they take different forms. Before we pass from the question of possible transfer, I should like it to be clearly understood that I advocate nothing that would weaken the original Academy character. I want that to be clearly understood. I don't want any tampering with that, for the result might be to turn the body into a mere exhibition society. The only difference should be the actual place in which the Life Classes are held, and as to whether the equipment of Modelling and Life Schools should be in the hands of a body that is not able to pay for them. Some of the Academies abroad undertake teaching functions, but they are not exactly like yours. They are either teaching bodies, as in the case of the Academy in Brussels and the Beaux Arts in Paris.

484. Isn't that a school?—These two are purely schools. Then again there is another kind of Academy, such as those of Bavaria and the Academy of Saxony, which are corporations, and which have degrees. These are bodies the membership of which

is really honorary. It is rather difficult to explain them; they are like the Academy in Paris, which does not do any practical teaching work.

405. Its work is the conservation of the French language in a state of purity?—That's the idea.

406. The CHAIRMAN.—They wear a laurel wreath?—That is so. They are supposed to be the representative circle of a particular art. I think most of the foreign bodies lean to one or the other of these extremes. There may be some others, but I don't know them. We are an exhibiting body, and we teach them. They are either "laurel wreath" or teaching bodies.

407. Mr. BOGART.—Referring to the statement as to the advantage of modern contemporary art pictures as against ancient—I mean the effect that a modern art gallery has upon the student as distinguished from a gallery of ancient art—would you develop that? One can tell us as there in Scotland and London permanent galleries of modern art, and, in this country would it be of great advantage to the students of art and to the public to have a permanent gallery of modern art as an adjunct to the building?—Oh, most certainly. There can be no doubt about that. I think that is pretty well proved by all the rest that has been done by the great municipalities of England and Scotland in that direction. One of the first things many of them do is the establishment of a gallery in some form or other; and their reason given is that they have an exhibition from which they set the materials—piece by piece—to form gradually their permanent collection. In general some public-spirited person or corporation has done something to provide the accommodation. That has been carried to a great extent in some of the cities. In Manchester the exhibitions are free to the public. Their City Corporation incurs all the expenses of the annual

exhibition, and the public go in free of charge. They have their permanent gallery also. Lately they had an exhibition of Watts' works, for admission to which the public paid nothing. In Glasgow there is a great Municipal Gallery, and from what is called the "Common Good Fund" they are able to spend a considerable sum each year in the purchase of modern works of art. But I think if the aim of this inquiry is to do what can be done to extend the sphere of art in Ireland, and to promote interest in art in Ireland as an element in the national life, some form of modern exhibition and permanent Modern Art Gallery is absolutely called for. I am clear on that. It cannot be done without. We cannot speak of, or think of, Ireland as a nation interested in art if it has not these things. The National Gallery is not sufficient. It is provided for so entirely by Government. The line of approach is through a modern gallery. It is a living form. I don't mean to overstate the effect of modern exhibitions. We all know that they are very often of an exceedingly humble standard. But there is no doubt as to the path by which people are led to take an interest in art. Therefore, the situation here would be improved without such a thing as a Modern Gallery. There would not be much hope of development as the future without it. I think the national body to fill the blank in this body that has been here so long. Only one thing would have weighed with me at all against these considerations. Had there been any other body of artists in Ireland in antagonism with the Academy as an artistic body, that would have been a consideration, but there seems to be nothing of that sort whatever. The Hibernian Academy does represent the artists of Ireland, and there seems to be no rival in its sphere.

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St James,
Galilee.

(Witness withdrew).

Mr. GEORGE MOORE examined.

Mr. George
Moore

408. The CHAIRMAN.—I believe I am right in saying that you have given a good deal of attention to art matters for some years past, and that you have been good enough to come here to answer any question in reference to them, and to give us your views?—Yes.

409. I believe you have made yourself acquainted with the working of the Metropolitan School of Art in Dublin?—Yes.

410. I would like to ask you your views upon the teaching, as compared with your experience, of the Academy Schools?—If I might offer a suggestion, perhaps.

411. Yes?—Well, I would suggest, before going into details, I might give my views on the subject of your inquiry generally.

412. The CHAIRMAN.—Yes—exactly as you please.

Witness.—It seems to me that the first thing you have to do is to find out whether art can be encouraged or repressed; whether it is a thing of spontaneous growth or a thing that is produced like an orchid in a hothouse. Of course you can build art schools and picture galleries, and the newspapers will praise you for it, but will you help arranging talent? I should like you to enquire into the origin of art, and, being the question boldly, I should like you to ask yourselves if you really believe that the cause of art can be advanced by collecting pictures, and presenting them to the nation; by collecting old furniture, etc. Everything newspapers, shoes, medals, walking-sticks, every rubbish is collected, and the poor possessor generally insists that the nation shall build a gallery to house his treasures. It is generally assumed that art is being neglected if the industrious collector is not provided with an immortality in the shape of thirty or forty feet of gallery. We find that art comes suddenly and swiftly, and that nobody has any clue as to how it comes. Take, for instance, what happened in Italy in the fifteenth century. Did not art appear spontaneously, like the spring? The social conditions were not more orderly than they had been before. There were no art schools nor museums; but art began again. Italy to-day has an excellent system of government; Italy is united; it has a perfect system of finance, but there is nobody in Italy to-day who can medal a nose with even tolerable decorum. If you turn to Italy of the 15th or 16th century, you find that Italy was at war; that every

town was against its neighbour; that scarcely prevailed everywhere. There were assassinations and immorality that have hardly been equalled. Take Holland in the 17th century. Holland was then engaged in driving the Spaniards out, and to do so they did not hesitate to break down the sea-banks. The Catholics escaped as best they could, and the Dutchmen began to paint pictures—why, none can say—imagine an art all their own, still life Greek or Roman art, choosing domestic scenes by preference. Why? No answer. . . . There were no art schools, no museums. The State did not encourage art; nevertheless there was art.

413. The CHAIRMAN.—Do you suggest that art schools are of no use whatever?—I doubt their utility. If you look into the history of art, you will find that all the art the world values was produced when there were no State-endowed schools.

414. Mr. JUSTICE MANNING.—Your remarks are true of literature also; still we teach people to read and write?—You can assume that art schools are necessary, and that museums are necessary, but there is no proof that they are.

415. At the time you mentioned the system of apprenticeship existed to a great extent; and that was what a school is—it was a kind of schooling?—Yes, a kind of schooling, whatever that may mean, no doubt; but the question before the Committee is whether art can be encouraged or repressed. I believe that neither the one nor the other is possible. Mr. Whistler has some excellent remarks on this subject in his book, "The Gentle Art of Making Enemies." I wish I could quote the text. He calls attention to the fact that the admirable moral qualities of the Swiss have not helped them to realise any artistic aspirations. Every gap them to realise any artistic aspirations. Every gap them in their mountain yams with noble legend, but the Swiss are left, he says, with the cuckoo clock, and the cuckoo with difficulty restrained in his bow. Was it for this that Tell was a hero? Was it for this that the Gessler died? But the jade lies to Nankin, and, sitting by an opium-eating Chinaman, inspires him to decorate a plate with little ladies, that the world loves. My memory fails me, but you will find the passage I mean in the "Ten O'Clock." Mr. Whistler was of opinion that art cannot be encouraged or repressed. If there is any country in the world that does not need art schools, I should say that that country is Ireland. It is dangerous to prosperity; the

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future is always hidden; but if anything seems sure it is that the immediate future of Ireland is not art. Whatever education and culture there is in the country is leaving it; Ireland will soon be given up wholly to small farmers; out of these, no doubt, an aristocracy will emerge eventually—hundreds of years hence. Meanwhile Ireland will have little need of art schools. The National Gallery is proof of the little interest Ireland takes in art. The National Gallery is the most perfect image of the Sahara I know. Now and then one sees a human being hurry by like a Bedouin on the horizon. True, but the pictures that are bought for the Gallery are generally worthless. Sometimes the pictures are ridiculous forgeries; sometimes the pictures are merely furniture pictures. They are nearly always without artistic interest—I speak of the pictures bought within the last ten years. £1,000 a year is wasted, and nobody cares. That is what depresses me—nobody cares. And I sometimes ask myself if the government of the pictures matters. There are not three men in Dublin of independent income who live in Dublin by choice. How can I expect Sir Walter Armstrong to give much attention to his gallery? No one goes there, except when it rains. Ireland is given over to officials, priests, and priests. A few years ago £250 were paid for a picture, said to be by Lorenzo di Ordi. Well, it isn't; it is an indifferent copy, but what does it matter?

502. Mr. HOGAN.—What do you suggest that we should do?—I think a certain sum of money should be granted to the Academy. The Irish Academicians may not be good artists, but artists they are, and when Ireland loses the Academicians it will have sunk deeper in the mire. They are miserably poor; but they are artists. Bring on better artists to Dublin if you can. Try to get artists to paint in Ireland. Example is better than teaching. No one learns anything he did not know before.

503. The CHAIRMAN.—This Committee has nothing to do with any inquiry into the National Gallery:—Witness.—I know that. I would, however, throw a little light on the general artistic outlook. However bad these artists are they are better than none.

504. Mr. HOGAN.—You meant that it would be better to spend money on the Academy School than on pictures?—I think so.

505. Mr. Justice MARSH.—The important part of your argument is that, if you see to have a school, it should be under artists?—Yes, I think so.

506. And not under a Department Instituted for Agriculture and Technical Education—a department of an industrial character—that's your point?—That is so. I once visited this Metropolitan School of Art, which costs £4,000 a year. Mr. Orpen was there, and he came forward laughing. There were a number of people there, fifty or sixty, and I said—"Mr. Orpen, what are these people doing here? they are not admitted free, are they?" He said—"No, they are paid £1 a week to come here." I discovered then that all these people had come up from the country for a month, and that they had been sent to Dublin to acquire as much art as would enable them to teach. What they wanted was to get diplomas. There is no human being that you could not teach to take a piece of clay, and fashion it into such a shape that most people would recognise it as an apple. I saw a Christian Brother laboriously trying to turn a piece of clay into the shape of an apple, not because he wanted to do it, or because he had any interest in the matter, but because he wanted to be paid for teaching other people to take other lumps of clay, and make them more or less like apples.

507. Mr. Justice MARSH.—But it has its serious side. I understand that these people were sent up to aid in the movement that is going on through the country in the primary schools—to aid in the training of hand-and-eye: they were educated in the School of Art in order to start that system through Ireland,—that is the idea, right or wrong?—In Ireland most people will admit that they are not educated; many will admit, if pressed, that they could not be educated; but I never met anyone who would admit that he could not educate somebody else. In this country most people are not satisfied unless they are teaching someone else—generally something that they do not know themselves. People come to this school to learn to dip paint about and make messes with wet clay, and that is said to be developing art in the country. Some people may believe in it; but I don't.

508. You began by saying that you saw them making something into the shape of an apple?—Others were

doing little bits of still life—a bit of cartons, a vase, etc. Of course, there is no better way of learning to paint freely, he must make his own compositions; he must try to give a personal impression of what he sees. Whoever was painting, the picture I saw was not concerned at all with what he or she saw, much more with trying to imitate a similar arrangement hanging on the wall, which had won a gold medal.

509. The CHAIRMAN.—But we have to deal with possibilities:—Witness.—People will always go to see a new building, police barrack, or museum.

510. The Royal Academy obtains great wealth from the people that visit it?—From people who come up from the country, but not from artists. Sir John Millais foresees the danger of appealing to the country, and he said to me one day:—"The enthusiasm will be enlarged when Loughton and I are gone, and the Academy will become as popular as Madame Tussaud's." Give money to the Royal Hibernian Academy—the lighting is excellent, the rooms are not bad—by giving them money to clean them up, and to provide more models, something quite sufficient can be done for Dublin.

511. Mr. HOGAN.—How about the teaching, what can be done about that?—Oh, Mr. Orpen, who is going to give evidence here, is a very competent artist. He is a very good draughtsman; and, of course, men like Mr. Orpen would be a great advantage.

512. Mr. Justice MARSH.—The practical part of your evidence is that we should try to do what we can for art through the Academy?—Yes.

513. Why leave it in the place where it is; is it not an unfortunate position? You have said that we should assist the Academy where it is, but a great many, if not all, of the witnesses say that it would have a better chance of prosperity if it was in a new artistic centre, and where people would be more likely to find it out?—I think not. Anybody who wants to see a picture will go anywhere to see it. I don't believe that any person who would go to see a picture in Stephen's-green would not go elsewhere to see it. For a time you would get thousands to look at the new building, and then the state of things would be the same as in the old Academy. There won't be any difference. If people want to see pictures they will go anywhere to see them.

514. What would you do with the Metropolitan School of Art—would you shut it up or have a new system?—It is an enormous expense, and it is perfectly useless. I am sure of that. I think the money could not be employed worse. I don't say that I would give the whole £4,000 a year to the Academy; that would probably be too large a grant; but I don't think anything can be gained by the Metropolitan School of Art. You might have a school for teaching lace and designs. I don't know anything about that.

515. The EARL OF WINDHAM.—We hear a great deal about stained glass, and that there is a class for the encouragement of it in the Metropolitan School of Art. What is your opinion with regard to the teaching of stained glass?—It was made very beautifully in the fourteenth century, but if people can't say their prayers without stained glass, I think their prayers are not worth much.

516. Do you think it can be encouraged in Ireland?—Modern stained glass is a very ugly thing, and it would be much better not to have it. To encourage it is only spending more money on religion—or religiosity, I should say.

517. The CHAIRMAN.—We have heard something about the Glasgow School and the position it has got into. I suppose we cannot deny that it has done a considerable work in art education?—Oh, some of the painters of the Glasgow School have done very pretty things. Sir James Guthrie used to do some very nice things. You must have some sort of school, and I think a certain sum of money should be given to students to travel on.

518. Travelling scholarships?—Yes; Hughes got two scholarships and went to Paris. That was an excellent thing for Hughes; but what benefit it is to the nation that Hughes should reside in Paris I am a little at a loss to see. Hughes is a great friend of mine, and I think he merited his scholarships. The scholarships will enable people to go away to where they can learn art.

519. The CHAIRMAN.—We hope they will come back. Witness.—Hughes is going to live there. If you go to the Bonar Arts you see people there doing work because they want to do it, and when people want to

paint they go to where painting is. France has been the source of all artistic inspiration for hundreds of years. People who want to paint pictures go to Paris. People who want to become priests come to Ireland: why people should come to Ireland to paint pictures I can't understand.

514. You suggest that if anything is done it clearly should be done by some increase of grant to the Royal Hibernian Academy?—I think that is so.

Mr. WILLIAM OPEN examined.

517. The CHAIRMAN.—You have been good enough to come here to give your views upon matters affecting this inquiry, which is with regard to the Royal Hibernian Academy and the Metropolitan School of Art. I don't know upon what particular points you will give evidence, and therefore I would rather leave it to you to give us your views as to the Metropolitan School of Art?—*Witness*.—Well, the only views I can give are in relation to the course they pursue in teaching the students. I was taught there myself for six years, so am speaking from personal experience. I have also seen the working of Art Schools in Paris and London. When I was in the Metropolitan School of Art here it was under the control of South Kensington, whose method of teaching the Fine Arts, I can confidently assert, is utterly bad: the Metropolitan School of Art has got a large grant of money, and better buildings than generally exist in England and France for art teaching. Soon after I left it was taken away from South Kensington, I understand, and put under the Department of Agriculture and Technical Instruction, and they were given a splendid opportunity of doing something for Irish Art. I came to Dublin some three years ago to conduct a summer course in Life Drawing for teachers. I found that the school still prepared pupils for the South Kensington examinations, and had not availed themselves of the opportunity of breaking away from that system. It is foolishness to have Industrial Arts, as well as the Fine Arts, under the head mastership of one man.

518. Do you think that up to a certain point the teaching in the Metropolitan School of Art is on the right line?—I think Perspective and Geometry are well taught. When it comes to the Fine Arts and Painting—I am not talking about Sculpture—it is quite a different thing. Mr. Sheppard, the Scripture Master, himself an artist, visits the school three or four times a week, but he is, I understand, the only teacher who attends under an arrangement like this. If he were offered a mastership, like the others, receiving all his time, so that he could not go on with his own work, he would refuse it. They won't get an artist to give up his life to teach in a school—to give up his art, if he has any art in him. Even Mr. Sheppard, I understand, has not got a free hand. He is under the head master, who is under the inspector, and he, in turn, is not free, being under the higher officials of the Department of Agriculture, which leaves nothing about painting and sculpture. I consider that the only method of teaching the school well would be to have a separate teacher and visitor for each subject, each with full control of his own branch, the general business being done by a secretary. I understand that the expense of the school—the money that is given by way of grant to it—not taking into account site, rent, lighting, or heating, but just the holding of the school—is £4,000 a year on an average. When you come to the Academy, you find that they get £300 a year to maintain an exhibition and their school, which is absurdly inadequate. I think there should be one good school in Dublin. I heard something about healthy rivalry, but there won't be enough material to make two good schools.

519. The EARL OF WESTMORLAND.—I don't quite know what you mean by the South Kensington method?—The method comes down to this. They take a student into the school, and they train him to be what they call an "art teacher." The people who train him have gone through the same course, and have become "art teachers." He, in his turn, will probably train the next generation to become "art teachers." The idea of training a student to be an artist, who produces works of art, never seems to enter their heads. The one object of the students in their schools is to become a student in training, and to blossom into an "art teacher"—a business in which a student, however dull, can always make a living. I can under-

515. Mr. BOWEN.—And should that grant be given in travelling scholarships to enable people to go to Paris?—Yes; I think it should. It is doubtful whether they would come back, but it would enable them to become artists.

516. You don't think they have much chance of becoming artists here?—I think there is very little natural impulse here. When art comes it comes suddenly and wildly.

Mr. WILLIAM OPEN.

stand an art critic being a help to an artist, but he cannot teach painting. A painter is the only person who can teach painting. When I was here for six years I was kept some months at one figure. They worked me up to get a gold medal. They simply wanted in a particular class of work that the student should be first. That is one of the objections to the South Kensington system. In all the other branches it is exactly the same. If there were Visitors I don't think they should be necessarily Irishmen. I am not so national as all that. Whoever has said that art is cosmopolitan. It would be well if we had Anonymous artists, and English, Scotch, and French artists to come to Ireland to work out an art course. There is no reason why English artists should not teach here. Why not bring the best people? But I don't think you will get any artist to come here to take it up for more than one season each. A most important thing is that the Modern Pictures should be close to the school.

520. The CHAIRMAN.—You mean a collection of modern pictures?—Something of the kind should certainly be in Dublin. It is very difficult for students, especially beginners, to understand the Old Masters. The whole thing has changed. The best modern painters have picked all they could from the Old Masters; and it would be much easier for students to learn from the modern painters at the beginning. It is much better for them to have painters of their own time before them. My idea of a school would be to have a managing secretary and Visitors for each branch—the best they can find—English, Irish, Scotch, or French. It doesn't matter what nationality they are.

521. The only school in England that is worked on that principle is the Slade School?—Yes; so far as I know, except the Royal Academy Schools. At the Slade they have very able artists visiting two or three times a week—Professor Brown, Henry Raeburn, William Street, and W. W. Russell. The school is managed by a secretary.

522. Mr. BOWEN.—Do you think there should be one school?—I think so.

523. Mr. BOWEN.—Do you mean one Life School?—One school for all kinds.

524. Do I understand that you would not like to see the Royal Hibernian Academy exist as a separate body?—In my opinion it is not material whether the name of the Department of Agriculture or that of the Academy is put over the door.

525. But the Royal Hibernian Academy is at present a separate institution; would you like to see it continue a separate institution, or be fused in the Metropolitan School of Art?—I would like to see the School of Art fused in the Royal Hibernian Academy. It has a better title than the School of Art. I don't mind by what name it is called. But let there be one school. At present the School of Art belongs to the Board of Agriculture.

526. The CHAIRMAN.—But they have an income to keep it up properly?—£4,000 a year would keep up any school.

527. Would there be an advantage in having the school under the control of artists?—Yes, it should be under the control of artists. It is absurd to have artists under the control of a Board of Agriculture. Why not let the artists control themselves.

528. Mr. Justice MANNING.—Is the point of your suggestion that it should be the School of the Academy, as that the master underlying your evidence?—It should be under the control of artists. I don't mind their getting outsiders to teach if they like. Let it be a good school. It must be under some body; and it would be much better to have it under the Academy than under the Board of Agriculture. They had their opportunity, and they missed it.

529. What degree of supervision did South Kensington exercise in its time. It had the appointment

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of the teachers to begin with. They had also a system of inspection?—Oh, yes, they sent inspectors over. They sent inspectors now. I inquired this morning about the present inspector. His only distinction is that he is an Associate of the Royal College of Art; but whether he is a painter, a sculptor, or a book-maker I could not ascertain. Mr. Sheppard is a very good teacher; but he is not his own master. This inspector can dictate to him about sculpture, and to my knowledge does so. He would do much better if he were his own master. Another objectionable thing is, that the masters have to sign their names in a book, and, if they are late, they have to explain. It is absurd. It shows how little the interest the teachers take in their work is trusted by the officials above them.

530. The EARL OF WINDHAM.—Supposing that one of the Visitors neglected his duty, who should call him to account,—that might happen?—That would be a thing to be settled. There is no doubt an artist teaching ought not to be tied down to minutes. The only place I know to be worked on proper lines is the Slade School; and I never hear of any hitch, or of any person not turning up to do his work there. They all have a great interest in the school.

531. The CHAIRMAN.—Do they give what time they have for love of the school?—No; but most of them lose money by leaving their work.

532. Part of the subject of our inquiry is the question of the present position, or site, of the Royal Hibernian Academy, and the whole question of its exhibiting side,—have you anything special to say on that point?—The site of the Royal Hibernian Academy is not good at present. Of course they cannot do anything with the money they have got; nor can they do much in the way of inviting works with the money they have got. If they invite works they have to pay for them and insure them; consequently they invite very few. I think it would be a great thing if they could invite much more foreign works here. The students have no idea of many of the great painters. If they had more money they could bring pictures over and let the students see good art.

533. The EARL OF WINDHAM.—Do your remarks apply to painting only?—I don't believe in any person going outside his own province. I want to stick to painting. I think what I have said about the school and the teachers and the way they are paid applies exactly the same to the others, as well as to the teachers of painting. If a man is teaching stained glass he is not making a living by it, and he will probably give up all his time to the school.

534. Mr. Justice MARQUESS.—Where did you study,—was it in London?—Yes. I went to the Slade for a couple of years, and then studied myself in the National Gallery.

535. You said that when you lived here your education was not an artistic education?—No. It was very good for a very young child, but it did not do for a person beginning to think for himself. It was not nearly free enough. On the contrary, there is very much red tape in the School of Art education. You must not be tied down too much. You cannot be told that you must work from ten till four. People refuse to be forced,—nature goes against it.

536. CHAIRMAN.—Is there anything else that strikes you?—Well as to the question of this teaching in the provinces, it is a puzzle to anybody. I came over and taught one of these classes of Life drawing for teachers from the provinces, for one year. Teachers from the country in Ireland come up to be taught for three weeks. They get paid by the Government for doing this badly; and I can honestly say that not one of them had the faintest idea of art. How these people are teaching I don't know, whether they are getting

any good from their pupils or doing harm. Teaching a person who has no taste for drawing is practically a waste of time. They seem to think that people should waste their lives in learning how to draw cubes. Hundreds of men come in and draw cubes; but I walked round one day and saw that none of the cubes were square. Why should they be wasting the teachers' time,—our time, and money.

537. Of course that criticism of the present system may be quite right; but we have to come to the difficult question of what can be put in its place?—You are not talking of the School of Art now.

538. Mr. Justice MARQUESS.—You are talking of a matter that came under my notice elsewhere. When the elementary teaching of Art in Primary Schools was started an attempt was made—rightly or wrongly—to get a certain number of teachers educated up to a certain point by learning in the School of Art; but you don't seem to think that that was very useful. They did not acquire sufficient to become capable teachers?—I don't think so.

539. Mr. HOBBS.—I think you said that not one of them that came under your notice was in any sense an artist?—Yes.

540. Mr. Justice MARQUESS.—Before you leave the subject of the teaching of Art, and the development of Art in Ireland, I should like to ask you whether you think the present movement is likely to be useful, if men educated up to a certain point were to teach promising pupils in the Primary Schools, without wasting time on persons who have no talent,—isn't it the only way in which the possible artist can be found in Ireland?—That is the difficulty. I fear that the present teachers are not capable of even recognizing talent, far less an artist, if they chanced on one.

541. If the "miserable inglorious Milton" has not been taught to read and write he must remain inglorious; and doesn't the same principle apply to the bringing out of the latent artistic talent of Ireland?—It might be stopped by bad teaching.

542. It is an interesting subject akin to our inquiry. The idea is, by a certain general training of hand and eye in the Primary Schools, to find the pupils who have a certain amount of taste. These are to be brought up here by bursaries, and ultimately educated as artists. Your criticism is very valuable as to the present existing methods; but does this general idea commend itself to your mind?—The general idea of what?

543. Of teaching pupils in the Primary Schools enough of drawing to give them an opportunity of showing if they have any talent in that direction and of dropping art teaching if they haven't,—isn't that the only way in which a general movement in the direction of art culture can be generated in the country?—Art is taught in every public school; and practically I think that would be quite enough.

544. Mr. BERAN.—What about the National Schools in the country? Was it always taught there?—I am not sure.

545. Mr. Justice MARQUESS.—You don't think that any good result is likely to come from the amount of art teaching that is now given in the Primary Schools?—Not in the way in which it is given. I don't think the teachers are capable of seeing an artist. Don't send any man who merely passed for a certificate.

546. The EARL OF WINDHAM.—No genius has yet been discovered by this system of teaching.

547. Mr. Justice MARQUESS.—Then your idea is that real artists should be used if Art is to be developed through the country?—Most certainly.

548. And you would give access to good pictures in local exhibitions?—Yes, if good pictures could be sent all through Ireland.

(The Committee adjourned.)

THIRD SITTING—THURSDAY, 12TH OCTOBER, 1905.

Oct. 22, 1905.

In the Board Room, Leinster House, Dublin.

Present:—The Right Honourable Lord WINDSOR, *Chairman*;
The Right Honourable the EARL OF WESTMEATH;
The Right Honourable Mr. JUSTICE MADDEN;
Mr. GEORGE C. V. HOLMES, C.V.O., C.B.; and
Mr. J. P. BOLAND, M.P.

Mr. H. P. BOLAND, *Secretary*.

Mr. WILLIAM GRAHAM BAKER examined.

Mr. William
Guthrie
Baker.

528. THE CHAIRMAN.—You have been good enough to come before this Committee to give evidence on behalf, I believe, of the Royal Hibernian Academy?—Yes.

529. I think it would be the most convenient course for me to ask you to make such a statement as you think desirable before the Committee with regard to it—I am quite ready to do so. I wish a few notes, which I have brought with me. I have got three points. The first is the necessity and need of new premises; the second the necessity and need of a larger Government support; and the third is the need of a properly organised Art School in connection with the Royal Hibernian Academy. I am assuming now that the Committee will favour the expansion of the institution, that it will not put it aside to make way for a fresh organisation, but will leave the control in the old hands, who, in face of great difficulties, narrow means, and public apathy, have done all they can to advance and encourage art in Ireland. On the first head, the need for new premises, I presume you have already had evidence before you.

531. Yes, we have had it—but at the same time, as one of the outside public, allow me to emphasise the need of some change. The building, as you know, is in an undesirable position. It should be in an educational centre. The rooms are small, and quite insufficient for a decent exhibition. It is impossible, even on a sunny day, to see anything in the small over-crowded room at the back. I am informed, too, that the reader underneath this building, which, of course, would be very valuable, and which, in the case of the Royal Academy of London, are used for purposes in connection with the exhibitions, are let to a publican; and I am also told that, owing to the inconspicuous position which the building occupies, many of the artists in Dublin, when asked to drive to this building, so dreary in appearance, don't know where it is. Clearly the institution should be removed to some new commodious building, which should be placed at the disposal of the Academy. In connection with that, I wish to draw attention to what I presume your lordship and the other members of the Committee are quite well acquainted with, namely, the analogy which exists in connection with the Royal Scottish Academy. The Royal Scottish Academy, as I presume you know, occupies portions of what is called the National Gallery in Prince's-street—

532. We have had this very fully explained to us by Sir James Guthrie.—It is a little unfortunate that we are not aware when we come here of what evidence has been already given before you, as the danger is we should be wearying the Committee by going over ground already covered.

533. I only mention that with regard to the facts. I don't wish to limit you, in the slightest degree, in the conclusions you draw from them; but the actual facts we have had already from Sir James Guthrie.—The point I want to make in connection with that is that the present National Gallery of Scotland, where the Royal Scottish Academy is located, has been entirely built by Government money. That, I think, is made out absolutely in the report of 1903, which was presented to Parliament with regard to the position, status, and work of a body called the Board of Manufactures for Scotland, a very ancient body.

534. THE CHAIRMAN.—I would only interrupt you to this extent—that you know, no doubt, that the Scot-

tish Academy have only got a limited interest in this portion of the building. They only occupy it for a certain limited time, for certain purposes, and for the rest of the time it is under the control of the Board of Manufactures.

535. Mr. JUSTICE MADDEN.—I think Sir James Guthrie adopted a proposition which I ventured to lay before him which goes the whole way you desire—that in its action with regard to the Scottish Academy the Government had recognised its duty of housing institutions of that kind. The details, of course, differ very widely; that is, I take it, the principle you want to emphasise?—Yes. The principle I want to emphasise is, that the Government is bound to provide suitable premises for the Royal Hibernian Academy on the analogy of the Scottish case.

536. I think his evidence goes that length—that the State was bound to do it, and had recognised its duty in this respect. He gave us a very interesting account both of the English and Scottish Academies leading to the conclusion, that both in England and Scotland the Government had recognised the duty of housing efficiently and in good positions institutions of this kind—I should mention that, since 1858, the Scottish Academy has been absolutely accommodated for its exhibitions in the National Gallery. In 1838 the Board of Manufactures made an appropriation of the building, which was approved of by the Treasury in the same year, whereby five western rooms of this Gallery were allocated to the National Gallery, and five eastern to the Royal Scottish Academy, with a Council Room and a Library. In that building since 1838 the Royal Scottish Academy have held their exhibitions, and held their Council meetings, and enjoyed their library. That building was erected by Government money, partly by the appropriations of the Board of Manufactures' income, and partly by a very large gift of £30,000 from the Treasury. Then, if that is so, I want to know is the Royal Hibernian Academy to be placed in a worse position? That is the point. If so much is done for Scotland, which is a rich country, is nothing of the same kind, of a fairly good and analogous kind, to be done for Ireland?

I now come to the second point, namely, the need for further Government support. Your Commission is fully acquainted with what the Government support has been in the past, and I wish it was more widely known out of doors also, because I think it would make a great wave of popular feeling. Up to this, from 1832, the Government have provided for the support of the Royal Hibernian Academy £300 a year. During the seventy-two years in which that has been granted not a single increase of any kind has been given. That is the more remarkable when we consider that the Government have provided no building. The building was provided by a gift from Mr. Johnstone in the year 1833. He gave the building. The Government were not asked for a single penny. All the Academy has to support itself on is this £300 a year, with its buildings, and a capital sum of £1,500, which is invested with a trust for prizes, and which is not spendable. At the same time, the Academy has received nothing from private liberality; it has received nothing from bequests, and nothing from donations of pictures. It has not a permanent exhibition. It has received nothing from the great warehouse of pictures of Dublin, or, I may say, of Ireland. It

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Mr. William
Graham
Beaumont.

really is in process of slow starvation. It has endeavored to subsist upon this wretched Government pension, and all these years it has been fighting a great fight in the face of tremendous difficulties. It has been a very slow and very degrading process, and it is a wrong I think which the Irish people have been suffering at the hands of England, and not one of the least cruel wrongs, namely, the starvation of art. It is very hard to believe that, if these facts were known, something would not have been done before now, and some steps would not have been taken, and this indifference to a great need would not be allowed to stand uncorrected so long. It is not too late to make some reparation. All who know anything of this subject are delighted to find that this Committee has been appointed, and we only hope that that reparation, when it does come, will be of a most ample and most generous character, for there is a tremendous long arrears to pull up.

The third point on which I would seek to trouble you is the need of a good Art School attached to the Royal Hibernian Academy and under its control. I should say that I know nothing about the Metropolitan School of Art. I believe it is doing very good work, and I believe it is provided over by a very good, competent master. But I am inclined to think, particularly from the connection of that school with the Department of Agriculture, that it must be largely representative of a School of Design. What we want is a school of painting, and a school of sculpture, and a school of architecture, and a school of drawing. If you look to the analogy of the Royal Academy of London, where these schools flourish, they have the most splendid prizes for students, the admission is perfectly free, there is nothing to be paid, and all the student has to do is to pass a proper examination. There you have five schools. You have a school of drawing, a school which includes drawing from the nude—an essential part of art education; a school of painting; a school of sculpture; a school of architecture; and a school of design. And into these schools everybody is admitted who can pass the examinations, and it is under the control of the members of the Royal Academy. They are the teachers in it, and there are the most splendid prizes in these various subjects, such as the travelling studentships—that is £200 which is won by examination, coupled with an obligation on the part of the prize winner to go abroad and study in the schools on the Continent. We have nothing whatever of that here. Now my opinion is—and I state it with all respect and diffidence—that the Metropolitan School of Art should be disconnected from its present connection with the Department if it is to be a School of Art in the same that I mean, and should be placed in proper rooms, with proper appliances, and proper masters under the Royal Hibernian Academy, and that it should follow the analogy of the Royal Academy in London. Of course in London you have other schools called the Slade Schools. It should also follow the analogy of the Edinburgh school. There, the Royal Scottish Academy are the body who preside over the Art School in Edinburgh. In point of fact, one-third of the income of the Royal Scottish Academy is under obligation to provide for, and pay for, an art school. If such a school were here, if it was open to the public free, if there were proper prizes such as gold medals and money prizes and travelling studentships, such as they have at the more fortunate schools in England—if such were here, we would have proper art education started in this country. Might I bring before the Commission some information which I don't know whether anyone yet examined has touched—as to the conditions of art exhibitions and art galleries in the great towns of England?—I do so in order to contrast the condition of Dublin with what is going on over there. It brings out in a very strong light the unfortunate condition that exists here with regard to art education, and art galleries.

557. THE CHAIRMAN.—Certainly:—Witness—I take two towns that I am personally acquainted with. One is Liverpool, and the other is Manchester. These are great centres of population, as you know. In both of these places there are splendid Corporation galleries of art. These galleries are managed and supported by the Corporations in Liverpool and Manchester—that is, the charge for them is on the rates. It would be difficult to believe, and almost incredible, that the Corporation of Dublin would ever do the like here, because we have not got a Corporation of public-spirited men unfor-

tunately, such as exist in those towns in England. In Liverpool the Walker Art Gallery, which I wish to refer to, and which was built in 1878, is a magnificent building as you know, standing close to St. George's Hall. It was built by the private munificence of a gentleman named Walker, and is called the Walker Gallery. What are the facts about that, showing the public interest taken in art galleries if they are properly constituted and administered? In the Walker Art Gallery I may say there are two exhibitions. One is a permanent exhibition which is always there, and which includes six hundred and fifty objects of art, about five hundred pictures, and the rest sculpture and so on. That is a permanent exhibition, that has been amassed by bequests to the Corporation, and by purchase, and as in the case of the Corporation and managed as a gallery. In the last year, to the month of September, there passed through the galleries to view the pictures in that gallery 355,000 visitors. Then there is what is called the Autumn Exhibition, which is opened in September and continued until December—and the same facts apply to Manchester—and that is an exhibition largely consisting of pictures which were in the Royal Academy, and which have been sent down there. To that exhibition there were 54,000 visitors last year, and what was the practical result of that? The exhibition included 2,042 pictures. Of these 232 pictures were sold, and the purchase prices of those which went to the artists was 27,056. The artists reaped through that exhibition 27,056. The receipts of the gallery were 23,700 for admission, commission on the purchase money of pictures, and catalogues, and so on. That is a very significant thing, and shows that, where there is a large population, and where the thing is properly organized and properly maintained, and is made peculiarly attractive to the ordinary people of the town—not the people of culture, but the ordinary people of the great towns—there is a distinctly strong interest shown in art and in its maintenance. The same facts apply still more largely to Manchester. The Manchester Gallery was put up so far back as 1836, from designs by Sir Charles Barry. Last year, in connection with the exhibition, and the auxiliary exhibitions, more than 500,000 people went through the galleries, and, in the same way as in Liverpool, there was a sale of pictures which showed the great public interest taken in art. The Manchester Corporation allows £2,600 a year for the purchase of fresh pictures, and also provides on numerous exhibitions of art, and is constantly increasing its attractions. If we contrast these splendid results, and the magnificent equipment for the diffusion of knowledge and the encouragement of art, with the Royal Hibernian Academy, we see a most tremendous difference. They have no buildings adequate for the exhibition of their pictures; they have no permanent exhibition of pictures; no auxiliary exhibition; and no funds adequate to maintain themselves; no Government support, so to speak. The Corporation of Dublin does by and does nothing; the merchants of Dublin do not support it, and the rich citizens do not support it. There is a general indifference and apathy for which it is not possible to find a parallel. I should also mention what I think is rather sad, the general apathy of the great teaching bodies of this kingdom towards art. It is well known that Dublin University has no chair in fine art. Cambridge and Oxford have both got the Slade chairs in fine art. Felix Slade gave £12,000 to each of these Universities to found a chair in fine art. The schools all work up to the University, but the Universities should lead the way, and nothing has been done. The only lectures given with regard to art, and on art subjects, to enlighten the public are those given year after year in an institution with which Mr. Justice Madden is intimately acquainted—the Alexandra College. These are the only lectures that I know of which are given to assist the public with regard to art.

558. THE CHAIRMAN.—I just want to get that a little more clearly. You might state what that College is?—The College is a College founded about the year 1865, for the higher education of women, and it is a body of which the Queen is the patron.

559. Mr. Justice MADDEN.—It corresponds to Bedford College, in connection with London University?—Yes.

560. You mentioned that there were Professorships of fine art in Oxford and Cambridge Universities—these Professorships were not founded by the Universities, but by private individuals?—Yes.

561. I am sure that the University of Dublin would be most grateful to any private individual who would endow a chair in these subjects, and would afford an opportunity of teaching them:—*(Witness)*—The Alexandra College has existed for forty years, and has done very good work. There are 800 lady students in the College. Many of them go through the Royal University. Some of them are now going through Trinity College. Nine students of the Alexandra College have this year entered Trinity College with a view to getting the Trinity College B.A. Degree. At the time the late Duchess of Leinster was amongst us she was a student in the Alexandra College also, as we all know, unfortunately died, but after her death some of her friends, amongst whom was the present Dowager Lady de Vane, got up a subscription of £1,200 in memory of the Duchess, whose great interest was in art and literary questions. This money was subscribed by her friends and paid over to the Alexandra College on trust. That trust was the appointment and employment of a lecturer, who should give lectures once a year on questions connected with fine art.

562. THE EARL OF WESTMARE.—How much was collected?—£1,200. Out of the interest on this fund, and admission fees received from the public, each lecturer is paid a fee of £50 for his course of lectures. These lectures are very popular in Dublin, but I don't know that any other attempt has been made to instruct the public in these matters.

I have nothing more to add, except this—that in my opinion—of course I hold it with great deference to those who know more—we want new buildings provided by the Government. We want Government support for a certain time, until we get on our legs. We want a good art school. What we want is a good start; a good send-off by the Government; and I believe, if that is given, we shall probably, after a time, be in a flourishing position, such as is occupied by the great towns in England—like Leeds, Sheffield, Birmingham, Liverpool, and Manchester.

563. THE CHAIRMAN.—Do I understand you rightly that, if the Royal Hibernian Academy were housed in a new and suitable building, without any additional grant from the Government, it might ultimately be able to perform its work satisfactorily, but that you think at the start possibly some additional help from the Government would be required: is that the point?—It is; and on that point I think that because I find that in 1858, when the money was given for building the Scottish National Gallery and the Scottish Royal Academy, the Treasury Minute of 1858 provided that the maintenance of the building, the payment of the staff of officers, and the payment of all exhibition expenses should be made a charge on the funds of the Board of Manufactures, and this money has been so paid ever since. That is, these objects were answered by the application of money which was public money, and belonged to the public. Therefore, I don't see why the Irish Academy should be in a worse position. I feel that if the Government, for some years at least, made an increased contribution in respect of the support of the Academy, a larger and a better public feeling would ultimately be created in respect to art, so that the larger grant would not be wanted, but I distinctly think that, at the start, it would be absolutely necessary.

564. Do I understand you rightly that you think there is room for only one school for the advanced teaching of painting and sculpture and drawing from the life—you think there should be only one school for these in Dublin?—Yes.

565. You would not advocate that there should be teaching up to a certain point in that direction in the Metropolitan School of Art, and also a separate school under the Royal Hibernian Academy?—I think if they were kept separate that the Metropolitan School should confine itself largely to being a School of Design in connection with industrial arts, manufactures, and things of that kind; but I would prefer to see the whole school transferred to the control of the Royal Hibernian Academy.

566. Under the roof of the Metropolitan School of Art?—I have not gone into that. I have not been in the school. I don't know the arrangements there.

567. It only comes to this, that you think the advanced school should be under the control of the Royal Hibernian Academy?—Distinctly.

568. The teaching should be under their control?—*(See 12, 1906.)*
Yes.

569. Mr. HENNESSY.—Do you think there is any hope of stimulating private effort in Dublin?—I think as long as the Royal Hibernian Academy is where it is there is absolutely no hope.

570. I suppose the same applies to the Corporation?—Yes; the Corporation is distinctly a reactionary body.

571. In the case of the buildings at Edinburgh, which you have just mentioned, the Corporation contributed a site which was worth £40,000?—Yes, and they were paid £3,500 for it.

572. £1,000, I think?—No; £3,500. It is so in the Report of 1905.

573. Mr. Justice MANLY.—Sir James Guthrie explained that fully. The market value of the site was £40,000. For some reason or another, the Corporation were obliged to require some price, and they asked £1,000?—The question of a site far premises is, perhaps, one that is not before the Commission, but in answer to what Mr. Hennessy has thrown out, I think that the site ought to be got without any expense to the Academy.

574. That is to say, should be provided by the Government?—I think it ought to be in Kildare-place, and on the eastern side of the square. There is a plot of ground there which is unallocated to any building. I have looked into the plans in the Architect's office. So far as the Department of Agriculture is concerned, they have not yet determined to build upon the eastern side of Kildare-place. That is, from the Museum building up to the Training College. Two houses have to come down there, and they have three gardens behind; and, on the site, which is Government property, already purchased by the Government, it seems to a number of people to whom I have been talking that there should be an ideal site.

575. Mr. HENNESSY.—The Department want it for the purposes of the Museum?—I was not aware of that; but Mr. Deane said the extension was an extension behind the main building, which I think is being made on the left. This other part is quite clear. This would seem to me to be an ideal site for a Hibernian Academy building; and, if it has not been taken up for any other purpose, it should be secured.

576. Mr. Justice MANLY.—Whether that particular site is available or not, you would be in favour of a site in the neighbourhood of the Museum and of the National Gallery, in what one may call the art centre of Dublin?—Certainly; I think it would be very desirable.

577. Mr. HENNESSY.—I just want to ask as to a very important point you laid stress on in your evidence. You stated that one of the difficulties of the Royal Hibernian Academy in connection with its financial position was due to the fact that it had no bequests of pictures. I suppose that is due to the fact, as pointed out, that it has no permanent collection?—Quite so.

578. In fact, the want of private benefactors has had no possibility of showing itself, having no Gallery whatever to which they could give money?—Yes.

579. I wish to refer to the question of Corporation support. You have given very interesting evidence about Liverpool and Manchester. You are willing to agree that these are very wealthy cities, in contradistinction to Dublin, and the rate which the Corporation is able to levy is, naturally, very much higher than would be the case in Dublin?—I believe the rate in Liverpool for the maintenance of the Corporation Gallery is a halfpenny in the pound, but I am not certain.

580. The total rateable value of Liverpool or Manchester is considerably higher than that of Dublin?—I don't know.

581. You are aware that the Dublin Corporation has also the police tax. It has not the levying of its own police rate, but is compelled to levy the rate, and has no control over its police. I merely mention that to show that there is a distinction between the two Corporations in that respect?—I am not acquainted with any of these details.

Mr. William Graham Brooks.

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Mr. R. S. LONGWORTH DAMES examined.

Mr. R. S.
Longworth
Dames.

582. The CHAIRMAN.—You are, I think one of the Governors of the National Gallery?—Yes. The Lord Lieutenant did me the honour of appointing me, three years ago.

583. You have been good enough to come here to give us some general evidence on behalf of the Royal Hibernian Academy?—Yes; any evidence that I can give as a citizen of Dublin, but not evidence in any technical sense.

584. As one who has an interest in art?—I take a great interest in art. For many years I have taken a great interest in art, and in pictures in particular; and I have visited the exhibitions of the Hibernian Academy regularly, I may say, for many years—certainly for thirty years past, perhaps longer.

585. We have had evidence before us regarding, and we ourselves have seen, the building of the Royal Hibernian Academy, so that I will not ask you to labour the point of the unsuitability of the position of the present building, but I should just like to ask you your opinion regarding it?—As a matter of fact, I have a very strong opinion on that subject, and I think that the present position of the Gallery is entirely unsuitable. I dare say it was fairly suitable at the time that the building was erected, because such a very large proportion of the better classes, what I may call the aristocratic classes, lived on the north side of Dublin at that time, in the year 1830. I took up yesterday morning a Dublin directory for the year 1830, and just looked at it for a few minutes. The Directorate of the Bank of Ireland may be said to represent the side of the commercial aristocracy of Dublin. In 1830 there were seventeen directors. Of those seventeen, there were thirteen living on the north and four living on the south side, and there were a great many peers, baronets, bishops, and gentry living on the north side. They have all disappeared. They have either come over to this side, or have left the country altogether.

586. Do you agree with what Mr. Graham Beoker has just told us, that, in his opinion there is no prospect of any improvement in the interest taken in the Royal Hibernian Academy, so long as the Academy remains in its present position?—That is quite my opinion.

587. You think it ought to be housed in some better position?—I think it ought to be housed in some convenient position on this side; and, preferentially, in this immediate district in which we are now sitting.

588. I think we are generally agreed as to the unsuitability of the present position: is there now any special point to which you wish to direct attention?—No, but I wish to say that for many years past exhibitions of pictures have been held in our immediate vicinity in Molesworth-street quite close by. I don't want to travel over ground already gone over by other witnesses—if I do so you can stop me—but there is a very convenient picture gallery, I may call it, with a large room lighted from the top, in which small exhibitions of pictures can conveniently be held, and are held, in Molesworth-street. There is an exhibition going on there at the present moment. It was opened on Tuesday, and I went in there this morning.

I wish also to mention about the Water Colour Society of Ireland. There was no Water Colour Society in the thirties, nor for many years afterwards. I believe it has been in existence for not more than twenty years. They hold a most interesting exhibition every year in the Spring. It only lasts three

weeks, whereas the exhibition of the Royal Hibernian Academy lasts about three months. It is well attended and a very fair number of purchases are made at it.

589. Where is it held?—It is held in Molesworth street, in this gallery to which I have referred, quite close by. That exhibition is really well attended, and a fair number of purchases is made. Of course the pictures are neither so ambitious, nor so highly priced, as those exhibited at the Royal Hibernian Academy. Other exhibitions are held in the same place. There is a Mr. Williams, who is a well-known artist in Dublin, who holds an annual exhibition there, and he sells a fair number of pictures. I don't go to his exhibitions regularly, but I have been there from time to time. He was formerly a water-colour painter, but has latterly taken to oils, and this year I am told—he did not tell me so himself—he was so successful in his exhibition that he sold sixty or seventy pictures, which is a very good result, I think. There is a most little exhibition, the catalogue of which I hold in my hand, being held there now by Miss Carson, Miss Vickers, Miss Stephens, and Captain Vickers.

590. Do I gather, from your mentioning that these exhibitions have taken place in this neighbourhood, that you think there is a reasonable prospect of the Hibernian Academy successfully fulfilling its work and functions if it were properly housed in a more central position?—Certainly. That is my opinion.

591. You don't think the absence of art generally here is so great that there would not be a reasonable chance of success?—No. I don't think so at all. I think the absence of interest in art has been a little exaggerated. I am not quite sure that there is such a lack of interest in art as some people seem to think.

592. If there were suitable means of showing it?—Quite so. I think perhaps it would be true to say that the Dublin people require art to be brought to them. If it is brought to them then they will patronise it more than they do, at present at any rate.

593. Mr. BEAUCHAMPEL.—I take it that, supposing the Royal Hibernian Academy were suitably housed, it would be an advantage for these artists who hold exhibitions of their own works, to have a well lighted building for displaying their pictures, instead of having to resort to the small halls that they have at present?—I dare say it would. I should think so.

594. The BARR OF WHITTEMOUTH.—Do you consider that if the Royal Hibernian Academy were better housed it could get on without more financial support than it gets at present?—I would not like to express an opinion on that point. I am not sure that it could get on without more financial support.

595. You consider that the whole of the art education should be carried on in some new Royal Hibernian Academy?—Yes.

596. And not under such a Board as the Board of Agriculture?—That is a subject really I have not given attention to. I don't think my opinion on that point would be worth much, because really I have not given the point any particular attention.

597. The CHAIRMAN.—Your point is that, wherever controls it, there should be a good school in Dublin?—Yes. There should be a well-built, well-equipped gallery, in a suitable position, the existing position being quite unsuitable in my opinion.

598. You don't touch the tuition side?—Not at all.

(Witness withdrew).

Sir CHARLES CAMERON, C.B., examined.

599. The CHAIRMAN.—You are, I believe, a member of the Royal Hibernian Academy?—I am.

600. And you are Honorary Professor of Chemistry there?—I am.

601. I believe you are President of the Art Union of Ireland?—That is so.

602. Perhaps you would first of all tell us about the

Art Union of Ireland, and what it was established for?—Solely for the one purpose of encouraging art, especially art by residents in Dublin, by providing funds for the purchase of pictures exhibited yearly in the Royal Hibernian Academy House.

603. Especially from the Royal Hibernian Academy exhibitions?—For the purpose of encouraging art by purchasing pictures from that exhibition.

Sir Charles
Cameron.

604. Does it confine itself to purchasing pictures from the Royal Hibernian Academy exhibition?—Yes; and as the majority of contributors come from Ireland, of course it is a means of helping those artists who contributed pictures, as some of them would be sure to be purchased.

605. Has the Art Union been successful?—For many years it was very successful, producing £700 or £800, but for a few years past it has been gradually declining as regards its revenues.

606. So its purchasing power is declining?—Its income is reduced to about one-half of what it used to be.

607. Comparing that with what time?—Ten, twelve, or fourteen years ago.

608. How do you account for that?—Some years ago there were a good many men resident in Dublin who purchased pictures. For some years past, as these died out, there do not appear to have been any successors. The late Sir Edward Hudson Kinahan was a liberal purchaser of pictures. Every year he purchased; and there were others the same. They have ceased to purchase because they have ceased to exist, and they appear to have very few successors—I mean we don't find the same men purchasing year after year as formerly.

609. Then, as to the attendance at the Academy exhibitions, we have had evidence that the attendance has fallen off?—The attendance has rather fallen off, whilst at the same time, there has been no falling off in the quality of the pictures exhibited. I think the present year's exhibition was one of the best I have ever seen, and I know these exhibitions now for forty years.

610. I suppose the poverty of the Hibernian Academy neither prevents their being able to get so good an exhibition?—That very largely prevents them.

611. They would get more pictures from outside if they were a richer body?—They would, and if they had better rooms. In fact there is really only one good room, quite different from the Royal Scottish Academy of Arts, where there is a suite of very large rooms—seven or eight large rooms. Some very good pictures are very often exhibited in a room where there is scarcely any light, and where it is impossible, owing to the local position, to get any increased quantity of light. You have seen that room?

612. We have seen that?—I really have seen some very meritorious pictures in that room.

613. So the main point, in your opinion, is to house the Academy in a better situation—is better galleries?—Precisely, a better building, in a better locality.

614. Have you any suggestion to make as to where would be a suitable position?—As near as possible to where we are sitting now.

615. Within what limits does that include St. Stephen's-green?—It would; Mole-wort-street and Stephen's-green—not the far side, but the near side of Stephen's-green. A comparatively small number of persons walk down the south side of Stephen's-green.

616. Do you consider, if such a transfer were effected, and if a suitable building were erected on a suitable site, that the Hibernian Academy would flourish, be able to perform its work successfully?—Better than it does at present, undoubtedly; to what extent I am not able to say, but undoubtedly I think more pictures would be exhibited, and a larger number of persons would visit the exhibition, and, in that way, perhaps some of the persons who visited the exhibition would be inclined to study art by seeing the exhibits.

617. Mr. Justice MAHON.—At all events the position is perfectly hopeless as things stand?—Quite hopeless. It is impossible to improve that place. There is a narrow lane at the back through which no light, or good air, could come, even if there was an opening into it. I have seen a good many of the continental exhibitions of pictures, and I feel quite ashamed of my own when I see these foreign ones.

618. The EARL OF WESTMERE.—When was the Art Union established?—More than forty years ago.

619. What is its annual income derived from?—By the issue of tickets at five shillings each. It is practically a lottery or raffle, and the tickets are five shillings each, except last year, when, seeing that the revenue was declining, we thought that, if we adopted the London system of issuing tickets at a shilling, we would probably get a larger sum, but we were disappointed in that respect.

620. Does every member pay an annual subscription to the Art Union?—No.

621. There is no annual subscription?—There is no fixed subscription.

622. To what do you attribute the falling off in the annual income?—To persons not taking tickets to the same extent as formerly.

623. Mr. Justice MAHON.—A great proportion of the purchases, at all events during recent years, at the exhibitions consist of purchases made by winners at the raffle—is not that so?—Yes. Those who take the tickets. There is the usual well-known system of a lottery, with a number of balls of two classes. The balls of one contain the number referring to the ticket held by the subscriber, and those of the other to the particular prize. There are 250 prizes, and prizes of £50, £25, £10, and £5. I am sorry to say that the 25 prizes are by far the most numerous. I myself have been a subscriber of £5 3s. a year for about thirty years, and I have only won one £5 prize.

624. The EARL OF WESTMERE.—What class of persons chiefly buy the pictures?—Is it the general public, or more or less a select body?—Largely what you call the middle class.

625. The Irish middle classes?—The Irish middle classes.

626. Mr. Justice MAHON.—Excluding the prize-winners in connection with the art union, the persons who come in and buy pictures are not very numerous?—They are very few.

627. As a rule, what class do they belong to?—The purchasers of pictures generally belong to the upper classes, or to the upper middle classes.

628. Of Dublin?—Yes.

629. The EARL OF WESTMERE.—Do they purchase pictures because they come in and see them, and take a fancy to them?—Yes; but they are declining in numbers. I referred already to such men as Sir Edward Hudson Kinahan, who purchased pictures every year. The decline in the numbers of such purchasers is, some people say, because the class to which they belong in Dublin is declining generally.

630. Mr. Justice MAHON.—Both as regards attendance at exhibitions, and possible purchasers, the present position is a hopeless one, and, if the institution is to have a chance at all, it must be put on a proper position—is not that your idea?—That is quite true. The north side of the city, in which it is situated, is itself declining. There is a club, of which I am a member myself, now in Stephen's-green. It formerly had a magnificent house in Upper Seckerville-street, which it gave up some years ago to take a much smaller and less commodious house in Stephen's-green, because of the movement of the better class of the population to the south side. There are many people on the south side of Dublin who never cross O'Connell Bridge.

631. Mr. HODGINS.—Have you any views about the teaching of art?—Though I am a Professor of Chemistry as applied to fine arts and pigments in colour, I don't often give lectures. Whenever you have persons giving lectures for nothing, their real day out after a short space of time. I think it would be desirable if something could be done in the way of teaching. There are a number of professors, but they have all gradually ceased to be actual, practical professors, and really don't give systematic instruction.

632. They are Professors to the Academy School?—Yes; I lectured on colour and on pigments myself; but I think it would be very desirable if there was what I would call a paid system of teaching, and not a system of voluntary professors.

633. Do you think Dublin can maintain two schools of art?—No; I think it would be better to have only one school, that is with regard to professional teaching it would be most desirable. There is no systematic instruction given with regard to pigments. Often incompatible payments are used to my own knowledge by artists. At a lecture given one time in the Academy, Sir Thomas Jones, who was the President, produced a pigment which he said could not be affected. It was exposed to a little blue air-sulphurated hydrogen—and it became blackened.

634. Mr. Justice MAHON.—Was your class not attended?—Was there not sufficient interest in the class?—The Life School I think has rather declined. In fact, the only teaching, I may say, is the bare

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teaching in painting, but there is some in the collateral branches of anatomy, chemistry, or physics, with regard to light and shade.

635. Mr. HOLMES.—You would be in favour of amalgamating the two schools?—I would.

636. Under whose control would you put the school?—A joint committee.

637. Of the Academy and the Department?—Of the Academy and the Department. We are too weak in Dublin to have two distinct schools.

638. And you would add an advanced Life School to the present Metropolitan School of Art I suppose?—The Academy would be a very good place for an Advanced Life School, and you have men actually engaged in the work.

639. Mr. Justice MADDEN.—The work done by the Metropolitan School of Art, and the work that ought to be done by the Academy School, are quite different?—Quite different.

640. You would not propose to amalgamate two elements that are totally distinct?—With regard to the collateral branches, we could not sustain two schools, but the Metropolitan Life School work should be done in the Academy.

641. So far as art teaching pure and simple is concerned, you recognise that that is the duty of the Academy?—Yes.

642. With regard to the collateral branches, such as pigments and chemistry, as applied to art, they might be taught in the School of Art?—Certainly.

643. Mr. BOLAND.—Suppose that your suggestion about a Joint Committee of the Department of Agriculture and the Royal Hibernian Academy were carried out, in whom would the control ultimately rest?—would you like to see the Department of Agriculture, as a Government department, having control over a body of artists, or over the conduct of the Life School?—I don't know how the artists themselves would take it, but I think it would be a desirable thing, as in the case of the Veterinary College. There is a certain amount of anatomy in the Veterinary College, but still it is partly under the direction of the Department of Agriculture and Technical Instruction, which contributes largely to its support.

644. In your experience of art matters in other countries, do you know of any case in which a Government Department is put in control of a body of artists, say in the conduct of a Life School?—I do not. They have schools, but there are not an associated body of artists that I know of. I could not speak for all Europe, but generally on the Continent, art schools are sometimes under an individual teacher. That is

very common on the Continent. It is not known in this country. In many parts of the Continent, especially in Germany, there are art schools maintained by the Government, and under the direction of the Government.

645. The EARL OF WHITMER.—On the Committee you suggest would you propose an equal number of votes from the Academy and from the Department?—Yes. There should be equal representation, I think, with respect to any teaching scheme, apart from the advanced Life School, which ought to be wholly under the direction of the Academy. You could, after all, have only one man, or two men, in the School of Art, whereas the body of the Academicians are in every department.

646. Mr. HOLMES.—Even if the advanced Life School were exclusively under the direction of the Academy, do you think it might be located in the Metropolitan School of Art, or should it be located in the Academy building?—I should have it located in the Metropolitan School. I would give up that terrible place in Lower Abbey-street.

647. Mr. Justice MADDEN.—That is to say you would have the Academy building located here?—Yes.

648. You would not separate the Academy building from the Academy School?—No.

649. The whole thing should be removed?—The whole thing should be removed. Give up Abbey-street altogether.

650. Mr. HOLMES.—Suppose the Academy were removed to suitable premises on this side, would you have the Academy Schools remain in the Academy building, or grafted on to the Metropolitan School of Art?—I would prefer to have it associated with the Academy building, because, otherwise, the Academicians would not take much interest in it. They would feel they had very little connection with it.

651. Even if put under the sole control of the Academy?—That would alter the case, but I think it would be better to have it in connection with the Academy building. The teaching of the collateral branches of science would, I think, be altogether best conducted in the Metropolitan Art Schools, under proper science teachers, who would teach subjects not taught by the Academicians. I would confine them to the advanced life model, but I think there is a consensus of opinion in Dublin with regard to a central Academy. I have not heard a single person saying that the present site was a suitable place. I know many persons who don't care to go to it, on account of its situation, and I am sure that the attendance would be more than doubled if it were somewhere in this neighbourhood.

(Witness withdrew).

MR. P. O'SULLIVAN, A.R.C.A., examined.

652. The CHAIRMAN.—You are, I believe, the Art Inspector of the Department of Agriculture and Technical Instruction?—Yes. It is my duty to inspect all the art and drawing classes working under the Department in Ireland. The number of these classes is 434, taking drawing and art classes together.

653. Throughout Ireland?—Yes. There has been an increase of 145 since the Department began work. The number of pupils in these classes last session was approximately 31,490.

654. What was the nature of the instruction given in these schools?—Drawing of all kinds, and art work. The figures include the different kinds of schools, which are, Primary schools (other than National schools), Secondary schools, Art Classes, and Schools of Art.

655. Is it the policy of the Department to work all these together, so that the student continues to advance in instruction from one to the other?—Yes. There is a graded course of instruction in drawing in each of these schools, and it is now possible for a pupil to work through a continuous course, beginning in a Primary school, and finishing in the Metropolitan School of Art.

656. Mr. BOLAND.—Under Primary schools do you include the National schools?—No; not the National schools.

657. The CHAIRMAN.—The main object of the instruction given is for technical purposes?—The main object of the art classes in the technical schools is to give a training in drawing and design which would be useful in different art industries.

658. Mr. Justice MADDEN.—Of the 434 schools, how many are Primary and how many are Secondary schools?—There are 93 Primary schools, 367 Secondary schools, and 74 schools of Art and Art Classes.

659. Then you are not conversant with the elementary training of hand-and-eye that goes on in the National schools?—No.

660. We all know that the primary education of Ireland is chiefly conducted in these National schools?—Yes; there are over 8,000 of these schools, but there are only ninety-three Primary Schools recognised for purposes of teaching drawing under the Department.

661. The CHAIRMAN.—Have they got suitable buildings?—Yes. The majority of the ninety-three Primary schools, I may say, are Christian Brothers. Those schools never came under the National Board. The Science and Art Department gave them a grant for drawing. That was the only subject for which the Christian Brothers got a Government grant for teaching in their Primary schools before the Department of Agriculture was instituted.

MR. P.
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A.R.C.A.

662. Mr. Justice MADDEN.—The Christian Brothers, of whom I know a good deal as an Intermediate Commissioner, have important Primary and very important Secondary schools?—Yes; that is the case.

663. And, though the general primary education of Ireland is conducted through the National Board, a considerable portion as conducted by the Christian Brothers, who have not passed the National Board?—Yes.

664. Through the Department there is a system of elementary training in hand-and-eye work carried on by means of the National Board since the Manual Instruction Commission, but you can give us no information about that. But what you tell us is this—that the Department of Agriculture and Technical Instruction have a system which is applicable to these ninety-three Primary schools conducted by the Christian Brothers, and also to 257 Secondary schools, and that there is a continuous course of training?—Yes, in drawing, leading up to art instruction.

665. Would you tell what classes of schools these 257 schools consist of?—I suppose of Convent schools to some extent?—Yes.

666. What kind of schools are these 257 Secondary schools?—They are schools for giving a higher general education than can be got in Primary schools.

667. That is the general definition of a Secondary school. Under what management are these schools?—Many of these are Convent schools, many are Christian Brothers' schools, some are Sisters, and several are called colleges and high schools.

668. The CHAIRMAN.—They draw the students from a wide area, I suppose?—Yes.

669. Quite apart from the ninety-three Primary schools?—Yes. These Secondary schools draw their students from the whole country.

670. The EARL OF WESTMATH.—Does the Department send down instructors to give instruction in the Christian Brothers' Schools?—In some cases the teachers appointed by the County Committee of Technical Instruction give instruction in the Christian Brothers' schools. That would be only in a few cases—in the County Cork for instance. The art teachers there are appointed to teach in the County Committee's classes. These teachers go to the Christian Brothers' and a few other schools once a week or so, and give instruction in drawing. The idea is that the regular drawing teacher of the school may be present and see how this work is done by a man who is a specialist, so as to improve his teaching on the subject.

671. Mr. BOLAND.—But the teacher in this case would be under the County Committee of Technical Instruction?—Yes.

672. The EARL OF WESTMATH.—It is only in a few Christian Brothers' schools that this takes place?—Only in a few schools.

673. The CHAIRMAN.—The County Committee is under the Department of Agriculture?—Yes.

674. Apart from the elementary drawing instruction in the country, are there other art schools in such centres as Belfast and Cork, where more advanced art is taught?—Yes, there are six such schools, excluding the Metropolitan School of Art. That is seven altogether in Ireland.

675. Will you tell the Committee where they are?—In Belfast, Londonderry, Galway, Limerick, Waterford and Cork.

676. These are all in operation now—all working?—Yes; they are at present working under the Department.

677. The EARL OF WESTMATH.—In what buildings are these classes conducted?—In Belfast the present building is a temporary one, but it is a very suitable building. They are building a new institute there, and I think the original idea was to have a School of Art in it, but I am not sure whether that is to be carried out. However, the present building is very suitable. In Londonderry the building is in the old Town Hall. They have one large room there for general art work, and small rooms for modelling. In Cork they have a very well-equipped School of Art, built specially for the purpose, and containing rooms suitable for the different kinds of art work generally carried on in a School of Art.

678. Mr. BOLAND.—Was it built by the Corporation?—No, but I understand that you are to name Mr. Breenan. He was headmaster there at the time the school was built. He will be able to give you very full information about that.

679. The CHAIRMAN.—What is the nature of the in-

struction given in these advanced schools—is there drawing from life, or painting instruction?—Yes, in Cork and Belfast, I am not sure about Derry. I don't think it has any drawing from life at present. It may have had. Cork, Belfast and Dublin are, I think, the only schools that do any drawing or painting from life. Of the others, Derry, I think, goes as far as drawing from the antique.

680. You consider it an essential part of instruction given by the Department to have a drawing class from the life and painting?—Yes, I consider it absolutely essential. The system is mainly for the training of the decorative artist.

681. Mr. Justice MADDEN.—Of these Schools of Art that you have mentioned, how many, if any, have come into existence since the establishment of the Department?—None; they were all in existence previously.

682. They were pre-existing?—Yes. With regard to drawing and painting from the life, I consider it absolutely essential. For instance, in stained glass the figures are constantly used; consequently the worker must be an artist who has studied drawing and painting from life. In fact he should have reached a high degree of skill in the drawing and painting of the figure. And the same holds good for enamelling. Enamelling cannot be done, or, at least, any high-class work, except by an artist who has had previous study in drawing and painting from life. Of course in several other industrial or art craft works, drawing from life is absolutely necessary, but perhaps colour-painting might be left out. For instance, in repousse work and art metal work generally, it would not be necessary for a man to have an idea of colour, but he should have a good idea of light and shade.

683. The CHAIRMAN.—And a modelling class?—A modelling class would be very similar.

684. In the whole system of instruction that is given you could not do without the most advanced class in drawing and painting from life?—No; I consider it would spoil the whole system to remove it. I may state that that is a subject in Schools of Art in England and Scotland also.

685. But the main object would be to apply it to what you call art craft?—That is the main object.

686. Who are the controlling authorities of these schools?—Members of the County Councils, locally.

687. Committees of Technical Instruction?—Yes.

688. Are these Committees for the special purpose of the promotion of technical instruction applied to industry?—Technical instruction generally. Of course they have control over the Science Classes as well as the Art Classes in the same institution, but, in many cases, they appoint a separate Art Committee. That is the case in Cork. I believe they have a special Committee to control the art work there.

689. But the Technical Instruction Committees throughout the country would not concern themselves, would they with the teaching of Fine Art as such—simply as the teaching of Fine Art, without direct application to crafts and industries?—Well, if any student of ability happened to join the School of Art he would get the necessary instruction there—at least what would lay the foundation for a career in Fine Art as distinguished from Industrial Art. But I consider it is very difficult to draw any line between where decorative art ends and pictorial art begins. For instance, we have, at the present day, Walter Crane. He paints decorative pictures, and he also paints pictures that might be called exact pictures—that is, pictures that might be hung on the wall without reference to the scheme of decoration.

690. But would you go as far as this. That there is difficulty in drawing a hand and foot like I quite agree, but still if you have for your object to teach and give instruction in fine art pure and simple, you would have special instruction from painters?—I do not think it is necessary, in the beginning at least. Any good master of a School of Art will develop a pupil's individuality. He gets a number of students in the life class, and he would not insist on going on any special line. He would watch those students carefully, and, suppose there was one there that wanted to go in for fine art, as distinct from ornamental art, he would simply not insist so much on the scientific portion of the drawing as on the general effect.

691. But he probably would have to give instruction?—Certainly; the master would give instruction on the lines I have just described.

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Mr. P.
O'Brien.

602. Have you anything to say as to how far the Department of Agriculture influences the course of instruction in these schools?—Yes. Perhaps I might say something of the work at the Metropolitan School of Art in connection with that.

603. Very well, just—in my opinion, very satisfactory general work has been done and considerable improvement made in the usefulness of the Metropolitan School of Art since the Department started work. The Examiners' remarks on the works sent from the school to the Board of Education for examination last year began as follows:—"An abundance of excellent work in every class of subject, architecture only being absent . . . Evidence of admirable direction and thorough teaching abroad." This is an extract from the Board of Education Examiners' report.

604. Mr. Justice MARSH.—What Board of Education?—The Board of Education of South Kensington. They make a report on the works that are sent to London, and this is just the introduction to that report.

605. The CHAIRMAN.—The work sent up is voluntarily sent up from the Metropolitan School, is it not?—Yes; all the Schools of Art in Ireland send work up to South Kensington for examination, as well as many of the Art Classes. The average attendance per annum at the Metropolitan School of Art during the period 1900-1904 has been 532 students. This includes the number of teachers who attended the summer courses of instruction in art.

606. Mr. Justice MARSH.—What date is that?—1900 to 1904.

607. The average?—The average attendance per annum was 532 students. This includes the number of teachers who attended the summer courses of instruction in art.

608. The CHAIRMAN.—Have you the separate numbers?—Yes; the average attendance, including these, is 435. I give this in a statement of figures for each year, showing the attendance at the School of Art, the number of students, and the amount expended for art instruction.

609. Mr. Justice MARSH.—If you kindly send in a statement of that kind, dealing with the male and female schools, showing how many of each, and how many paying and non-paying, for each year of the last ten years, that will be very useful.—Well, about the male and female pupils there may be a little difficulty. Perhaps it can be got from the Registrar of the School. I know at present that the most of the day students are ladies, and most of the evening students are males.

700. Those things are interesting and important, and you could do this at your leisure.—Yes.

701. The CHAIRMAN.—Kindly put that in if you can?—Yes. About the summer courses—the summer courses for teachers have been especially valuable. In consequence of the work done at them a very decided improvement is noticeable in the art teaching, and the quality of the work done in the art and drawing classes in Technical, Secondary, and Primary schools throughout the country. Without those courses many of the classes in the Secondary schools could not have been held, for the want of qualified teachers. The number of teachers who have gone through these courses is about 250, and 122 have already completed the Irish Secondary Teachers' Drawing Certificate.

702. Mr. Justice MARSH.—You have given me the average attendance from 1900 to 1904. Can you give me the number excluding those men who are being trained specially?—On the summer courses?

703. Yes; the number in each year—the number at the present time and the number in 1904, 1903, 1902, and 1901?—The present session, of course, has only just started. Shall I commence at 1900 and 1901?

704. Yes.—Well, 1900 and 1901—day students 223, evening students 253, total 476. The number of day students given includes eighty teachers who attended the summer course.

705. Mr. HOLMES.—How long did that course last—the summer course?—Four or five weeks.

706. And have teachers had any preliminary training before they came up to you?—Most of them have had a little. It varies a good deal. Some have had a fair amount of training, but during the first year many of them had no qualifications to teach drawing.

707. And see they strain much in such a very short time?—Well, the intention is to give them a general idea of the kind of work, and the lines they ought to study on, and they are supposed to work during the year on these lines.

708. Mr. BOLTON.—And it is suggested that they should attend in future years further courses?—Oh,

yes; the number I have given includes a number of individuals who have gone through the course since they were established.

709. Mr. HOLMES.—Then they come in successive years to improve, do they?—Yes, and you can see that they have already done so to very good effect, as 122 have completed the certificate required for qualification. Besides this 122, the Department recognise others provisionally—those that are making good progress at their work.

710. And what is the certificate?—It is a new one, instituted by the Department. Before that the teachers had to have a Board of Education (South Kensington) certificate. There was a second-grade drawing certificate, rather elementary, and next came the art class teachers' certificate. The division between the two was considered to be very large. In the degree of difficulty there was a big gap. The Department then drew up conditions for a certificate they were to issue, the Irish Secondary Teachers' Drawing Certificate, which would come practically between these two, and would be nearly as difficult as the Art Class Teachers' Certificate. The difficulty was that for the Art Class Teachers' Certificate, besides passing a certain number of personal examinations, the pupil had to spend time making finished drawings. For instance, they might spend a month or two at a piece of shading, which was really nothing but a repetition of what was done at the personal examination, only carried to a higher and finer degree of finish, but not showing any more ability. So, to enable the teachers to get a qualification that could be recognised, the Department decided to establish their drawing certificate.

711. And who judges—do you judge their work?—Not all of it. Some of the examinations are those required by the Board of Education (South Kensington). I hold two of the examinations. One is in black-board drawing, and one is in elementary modelling. The black-board drawing examination serves the purposes of the Irish certificate as well as those of the Board of Education (South Kensington). The other examinations are all Board of Education (South Kensington) examinations.

712. And are they conducted by the Board of Education?—Yes, they are.

713. In Dublin?—They are the examinations that are held annually throughout the United Kingdom. Papers are sent round to all the different towns, and they are all held at the same time.

714. Mr. BOLTON.—About the summer courses—as a matter of fact do any teachers from National Schools attend those courses?—Very few. There are a few who have been recognised to teach drawing in Secondary Schools. I cannot say what number, but I should not think it would be more than five or six.

715. Is it any advantage to the National School teachers to attend them—does it help them on in their profession?—Well, they would be able to teach drawing better.

716. But does it help them as regards the Board of National Education in Ireland if they attend those courses, and get certificates—is it to their advantage to do so?—Outside its being an advantage in their education, I don't know that the National Board recognise their certificates, but it is very likely that they would.

717. Mr. HOLMES.—So that, as a matter of fact, National School teachers do not come here largely to be taught?—No.

718. Chiefly Secondary school teachers?—Chiefly Secondary school teachers. Of course it has an effect on the Primary schools working under the Department.

719. Mr. Justice MARSH.—Then as to the numbers in attendance at the School of Art?—There were in 1900-1902, day students, 279; evening students, 261; total 539, including ninety-nine summer course teachers. In 1902-1903, day students, 321; evening, 234; total, 555, including 118 summer course teachers; 1903-1904, day students, 321; evening, 218, including 113 summer course teachers. The detailed figures for 1904-1905 I cannot give at present, but I can give the total, 479.

720. What do you attribute that falling off to?—The school has been rather upset within the last few years by change of head masters. Probably this did not affect it much, but then there is the establishment at Kevin-street. It was in existence, but perhaps it has been brought more under the notice of the public—that is the Technical School in Kevin-street. They teach a good many elementary students.

721. You say in 1903-1904 the day students were 201—No; 201.

722. And evening students?—218.

723. Up to that point they seem to have been progressing?—Yes. Well, last year and the year before the school was, as I have said, rather upset by the change of teachers, and that might account for the falling off to some extent.

724. Mr. HOLMES.—I believe there is a new Technical School about to be built on the north side of the city?—Yes.

725. Is that likely to interfere in the future with the attendance, as Kevin-street appears to have done already?—It may take some elementary students, and that would appear to be an advantage to the Metropolitan School of Art.

726. Mr. JUSTICE MADDER.—There is a distinction, too; some of the students are paying and some of these non-paying?—Yes.

727. The CHAIRMAN.—Can you give us the number at present?—I can give the number holding scholarships. Those holding craft scholarships in 1902-1903—two in the stained glass class. In 1903-1904 the scholarships were for stained glass one; mosaic, three; enamelling, three. In 1904-1905, mosaic, three; enamelling, one. In 1905-1906, mosaic, three; stained glass, two. In 1905-1906 the figures are mosaic, three; stained glass, one; enamelling and metal work, two.

728. I pass on to the other question about the Department of Agriculture and the Metropolitan School of Art. The Department of Agriculture administer the funds of the Metropolitan School of Art and pay the teachers?—Yes.

729. Can you tell us what the annual cost of conducting the school is?—The cost of conducting the school is as follows:—Salaries, £2,200 (this includes the lectures given at the summer courses). Prizes and scholarships, £217; travelling expenses of officers, £25; accessories, £200.

730. Mr. HOLMES.—Would these accessories be things for the school?—Yes, contain of these, and equipment.

731. The CHAIRMAN.—Accessories?—£200. Incidental expenses, £177; summer course payments to teachers, £510.

732. Mr. HOLMES.—Exclusive of what is included in the salaries?—Yes. That gives a total of £3,489. This is paid out of the annual Parliamentary Vote. In addition, then, from the Department's Endowment Fund they give £660 for scholarships for equipment of the craft classes and salaries of their teachers.

733. Apart from the prizes and scholarships?—Yes, apart from the ordinary prizes and scholarships of the Metropolitan School of Art, including one of the craft classes.

734. The Department of Agriculture therefore give in addition to that?—£660 out of their own Endowment Fund.

735. Mr. JUSTICE MADDER.—Is the rest of their income derived from the fund which appears on the estimate, and which used formerly to be administered by the Science and Art Department?—Yes.

736. Now the only portion of what we may call the endowment of the Department that is applicable directly to these schools is \$650 for scholarships?—Yes.

737. And the rest all goes on the Parliamentary Vote now administered by the Department?—Yes, exactly. I should like to explain that the Parliamentary Vote includes the stained glass class at present. When the Department establish three craft classes, if one succeeds, or is likely to succeed, it is then put on the permanent prospectus of the school, and paid for out of the Parliamentary Vote. Of course Treasury sanction has to be got for that.

738. The CHAIRMAN.—That experiment may be made by means of the funds of the Department of Agriculture?—Yes, and without Treasury sanction.

739. Of what does the teaching staff of the Metropolitan School of Art consist?—A Headmaster (the post is at present vacant), a second master, and an assistant art mistress, a painting mistress (at present vacant), a master, a modelling master, a teacher of design and ornament, a teacher of machine and building construction, and two pupil teachers.

740. Mr. JUSTICE MADDER.—Are all these teachers at the different departments under the control of the head master?—Yes.

741. They are not independent—that is of the Department—they are under the general official control of the head master?—Exactly. In addition to these there are the teachers of the craft classes—the stained glass teacher and the enamelling and metal work teacher. One person teaches both enamelling and metal work at present. There were two teachers last year.

742. Mr. HOLMES.—And, in addition to these regular teachers, have you any occasional teachers or lecturers?—Oh, yes, two lecturers; one for artistic anatomy, and one for architecture.

743. And any others?—Was not Mr. Orpen teaching there?—That was on the summer course. Some of the regular teachers of the Metropolitan School of Art teach on that course, and teachers were also brought from different parts of the country, as required, for special subjects. Mr. Orpen was brought for drawing from life for one course.

744. What qualifications are required in the head master?—The qualification for the head master required by the Board of Education is Group 1 of the Art Masters' Certificate. I may say that of late years it is very improbable that a man holding that certificate would be appointed to any School of Art, but that is the minimum qualification that they recognised.

745. And what does that certificate imply in the shape of education and attainment?—Well, it implies a knowledge of design and ornament—principally ornament.

746. The CHAIRMAN.—Will you state what the functions of the school are—what position it occupies in relation to the Art Schools and Classes in the country—it carries on, does it, the highest and most advanced class?—Yes, it carries on the most advanced art work in Ireland at present. I should think the chief object would be the training of teachers and workers in the industrial arts. In addition to these there would be general art students, that is, free-paying students, who wished to get a general art education.

747. Are any fees taken from students?—Yes, to a considerable extent. Most of the students in the school pay fees.

748. Most of them?—Yes.

749. Mr. HOLMES.—What income is derived from fees?—I cannot say. I have not got a note of that.

750. Perhaps you would obtain that for us and put it in evidence?—Yes.

751. The CHAIRMAN.—I think you have already told us what the average annual attendance of students is?—Yes.

752. Mr. HOLMES.—And you have told us that the school was principally at turning out teachers, or turning out artists in various branches?—It aims principally at the training of decorative artists, and the training of teachers.

753. The CHAIRMAN.—Then I think you have permitted to give us the proportion of the male and female students?—Yes.

754. Mr. JUSTICE MADDER.—And also the paying and non-paying students each year?—Yes.

755. Mr. HOLMES.—And the number of holders of scholarships?—Yes.

756. And of teachers in training?—Yes.

757. Mr. JUSTICE MADDER.—Is there any general system of bursaries or exhibitions for the purpose of bringing forward promising pupils from the Primary and Secondary schools up to this Metropolitan School?—Nothing, except the scholarships and the studentships in training.

758. Connected with the school?—Yes.

759. And they are got by pupils of the school?—No, they may be competed for by pupils all over the country. The students in all the scholarship classes and craft classes are drawn from all Ireland.

760. Supposing that there is in a Secondary school in Galway a clever student, who might develop into a great artist, what kind of a scholarship or bursary could be obtained to enable him to live in Dublin, and study in the Metropolitan School, or is there any provision yet made?—Yes, there are four general art scholarships that may be competed for.

761. Open?—Open, yes. They may be competed for by students throughout the country.

762. But the competition would be an examination—where?—In Dublin.

763. There are only four of these?—Only four.

On 22. 1905.
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On 22. 1905.

764. Mr. BOLAND.—For what period are they tenable?—They are generally given for one year, but, if the student makes satisfactory progress, they are renewed.

765. Mr. Justice MADDEN.—And out of what fund are these provided?—These general art scholarships would be provided out of the Endowment Fund, and the studentships in training out of the Parliamentary Vote.

766. The EARL OF WESTMORLICH.—And have the general art scholarships been granted by pupils representing different parts of Ireland or remote parts of Ireland as a matter of fact?—Yes; they have been awarded to pupils from Kinsale, Belfast, and Londonderry.

767. Mr. Justice MADDEN.—What is the annual value?—They are about £48 a year.

768. Mr. HOLMES.—Then, in addition to the money which is provided by Parliamentary grant, you have a number of scholarships provided out of the Endowment Fund. Are they competed for by students all over Ireland?—Yes. These are the scholarships of the craft classes. Well, I do not think there has been a competition, but they have been selected by the Department. Promising students have been selected up to this without examination.

769. On consideration of work done by them in their local centres?—In their local centres.

770. The CHAIRMAN.—Can you give us any idea as to the proportion of students, the average number, for Dublin, say of Dublin pupils as distinct from the rest of Ireland?—Pupils from the country last year numbered about fifty-two.

771. That is fifty-two out of four to five hundred?—No; fifty-two out of 435; 437 was the average attendance. About fifty-two of these would be students from the country.

772. Mr. Justice MADDEN.—Is any previous training required for admission to the school?—No; there is no entrance examination.

773. Would they be taken into the Metropolitan School if they had not had a certain elementary preliminary training?—Yes, I think they would, but they are not very many. A few join without previous training—about fifteen or twenty.

774. Mr. BOLAND.—But these would have to pay a fee?—Yes; they would have to pay a fee.

775. The CHAIRMAN.—What portion of the students are receiving instruction in the advanced classes?—About half. It is difficult, rather, to state that, because the line between elementary and advanced work is a difficult one to draw.

776. But you put it roughly?—Yes, roughly about half.

777. Suppose the functions of the school were confined to the training of teachers, would any elementary classes be then needed at all?—Yes, I am afraid they would.

778. Even for teachers that would be necessary?—Yes.

779. Mr. HOLMES.—What practical assistance do teachers in training get—are they assisted in coming up here and in living here?—Yes; I don't know the amount given to each individual student. The total sum paid last year I have got, but I cannot give the amount paid to each individual.

780. The total amount applied to assisting teachers to come and study here was?—£2510.

781. The CHAIRMAN.—That is the payment to them which has been referred to?—Yes, certainly. Of course that includes travelling expenses.

782. When you have given us the attendance of the day and evening classes—see there any Technical Schools in Dublin of applied art class?—Yes, Kevin-street Technical Institution.

783. Mr. HOLMES.—Would all technical schools teach applied art?—Very likely they would have a class in applied art. I spoke about the Kevin-street School just now. They have a painters' and decorators' class, but of course that merely means that they do trade work. It is taught by a painter and decorator. And they also have a plasterers' class, a trade class; and a modelling class for stone-cutters. These are taught by tradesmen, and the consequence is that they do not get artistic training. They get training in reproducing the usual industrial kind of work that is done in the country, without any attempt to improve in the way of design, or drawing, or artistic effect. It simply means that a boy would gain more ability in a shorter time than by just passing through his apprenticeship in the ordinary course.

784. The CHAIRMAN.—Do I understand that that is in Dublin—a Dublin Technical School?—Oh, yes; they have a large Technical School in Kevin-street here, and in that drawing is taught. Last year, I understand, the number of pupils registered was between three and four hundred.

785. Mr. Justice MADDEN.—Under what control is that school?—The Technical Education Committee for the County Borough of Dublin.

786. The CHAIRMAN.—That is the County Council Technical School?—Yes.

787. Mr. BOLAND.—And this new Technical School that is going to be built would probably be larger than the Kevin-street one?—No, I think not. I think it is only being built for two or three subjects in addition to the subjects taught at Kevin-street.

788. The EARL OF WESTMORLICH.—Will that be under the same management?—Yes.

789. The CHAIRMAN.—Are there day and evening classes in the Technical Art School?—No, not for drawing, and, of course, the work there is all practically elementary.

790. Can you tell us are any fees required from the pupils at those schools?—Yes, a very small fee. I cannot state the amount exactly now, but I think it is as low as half-a-crown a session for seven or eight months at one class.

791. So it is a very small fee?—A very small fee—a merely nominal fee.

792. In your opinion do these applied art classes of the Dublin Technical School supply the same local want in Dublin as the art classes of the Technical Instruction Committees do in Cork and Belfast?—Well, the same classes do not exist in these two places, as well as in Dublin. In one of them, in Cork for instance, there is a Lace Class, and there is one in Belfast, but there is no Lace Class in the Dublin Technical School.

793. The point of my question—it really all led to this—was whether there was not a duplication of provision for the teaching of applied art in Dublin by reason of the admission of students to the Metropolitan School of Art who could equally well obtain instruction in the art classes of the City of Dublin Technical School?—Oh, even if there were classes at both schools the style of work would be different. In the Technical Schools the students would be craftsmen, who were learning a little artistic work, and you have just the reverse in the Metropolitan School of Art. There they are artists learning a little of the craft work, sufficient of the craft work to enable them to make suitable designs for these crafts.

794. Mr. HOLMES.—Whereas the art work they do in the Metropolitan School of Art, they carry much higher?—Yes, the designs should be correct in artistic composition and general effect, whereas in the other they teach the technical portion of the craft without the artistic.

795. The CHAIRMAN.—Then you have told us about the provision for scholarships in the Metropolitan School of Art, and out of what funds they are provided, and that the teachers in the summer course are paid. Do they return to the schools when they are trained as teachers?—Some of them are appointed to posts. Most of them are drawn from some special Secondary school.

796. To which they return?—Yes.

797. Can you give us the attendance at the Life classes at the Metropolitan School of Art?—The average is from eight to twelve.

798. Mr. HOLMES.—It is simply a drawing class or a painting class?—Well, it is mostly drawing. They don't have many pupils that are allowed to go on to painting. If a pupil is sufficiently advanced he would be taught painting.

799. The CHAIRMAN.—He has to finish his course in drawing first of all?—Well, he must show fair ability before being allowed to paint.

800. Mr. HOLMES.—Those that show such ability, can't they learn painting at the Metropolitan School or must they go to the Academy School?—They can learn it at the Metropolitan School of Art. There are day students. The work in painting done there consists mostly of heads from life, and occasionally the figure from life. I need hardly say that it is considered the highest class in any School of Art—painting from life.

801. But a certain number of students do go to the Academy School?—Yes.

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802. Mr. Justice MADDEN.—Fifteen or sixteen?—Well, I have here the figures for some years. Thirteen students attended the Hibernian Academy in 1905.

803. Do they prefer to go to the Academy School because of the nature of the teaching there, rather than be taught here?—That I cannot say very well; but I understand that all the students in the Academy last year except one had previously been trained at the Metropolitan School of Art.

804. The CHAIRMAN.—Before they went there?—Before they went to the Academy School.

805. Mr. HOLMES.—Why would they not go on to advanced life painting in the Metropolitan School of Art rather than go to the Hibernian Academy School?—Personally, I don't know why they do it; but I should imagine from information generally—namely, I should, perhaps, say—that the students' life class discipline is not so strict as in the Hibernian Academy as in the Metropolitan School of Art. I believe some of the pupils at the Academy would hardly be allowed to do painting from life in the Metropolitan School of Art; they would not be considered sufficiently advanced.

806. Mr. Justice MADDEN.—May there not be another reason suggested, analogous to that which takes the student from the Secondary school to complete his education at a University, that is assuming that the Academy School was conducted as the school of the Royal Academy of Art should be?—You would take students from the elementary school?

807. No; no; but placing your Metropolitan School in the position of a Secondary school, and the Academy School in that of a University, it would be very natural that a student who had attained a certain position in the Secondary school should proceed to the University to complete his education?—Yes, naturally; but what happens in the case of students of sufficient ability to go in for picture painting is that they go to the Academy School or to the State School in London or abroad.

808. That is that they go to the University?—Yes.

809. But do you consider it natural that they should go to such an institution?—Yes.

810. Mr. HOLMES.—Why go to a school in England when there is a school here?—Well, they go to get a more advanced art training than they can possibly get in Ireland.

811. The EARL OF WESTMOUTH.—Has any pupil gone on to the Royal Academy from the Metropolitan School of Art who was not considered good enough in the Metropolitan School of Art for the advanced painting class?—I cannot say that they have, but I think Mr. Boman would be better able to answer that. He has had direct experience as master for a number of years.

812. The CHAIRMAN.—We were on the Life Class. Is the Life Class held in the day or evening?—At the Metropolitan School of Art both day and evening—two days per week and four evenings.

813. And would you tell us how the teaching in your Life School provided for?—The head master generally takes complete charge of an advanced class of that sort, but he would be assisted by the second master.

814. And then, I think, you have already told us that on occasions you obtain extra assistance?—Not for the Life Class. The extra assistance was for the teaching of the summer course—outside assistance—for special subjects in the summer course, not life. However, on one occasion Mr. Orpen was engaged to teach Drawing from life on a summer course.

815. That is the point I refer to?—But that was the summer course.

816. That was a life class at the summer course?—Yes.

817. For teachers?—Yes.

818. It was not an ordinary class?—It was not an ordinary class—the summer course.

819. The ordinary class is taught entirely by the staff?—Yes.

820. Can you tell me what is the proportion of lady students?—They are nearly all lady students in the Academy.

821. I am referring to the Metropolitan School?—In 1903-1904 there were about 127 ladies in the day time and about fifty-five in the evening. That would be the total number attending the school. Perhaps you mean the proportion attending the Life Class.

822. Yes—I asked you about the ladies attending the Life Class only?—I am afraid I cannot give the

proportion of ladies, but the majority of them in the day time would be ladies.

823. Perhaps you will give us that afterwards. The average number is eight to twelve. You have already told us that you consider that the provision of a Life Class in the Metropolitan School is a necessary part of its functions. What is your opinion as to the character of the general work of the school?—That the work is carried on in a very satisfactory manner generally.

824. Mr. HOLMES.—And you bring in support that statement which you read before?—Oh, yes, the remarks from the examiners in South Kensington, in support of my statement that the work has been very satisfactory. The South Kensington examiners' report upon the schools opens with the following words, "An abundance of excellent work in every class of subject, architecture only being absent." Evidence of admirable direction and thorough teaching abound."

825. The CHAIRMAN.—The establishment of art craft classes in stained glass, enamelling, metal work and mosaic work is another very valuable development of the school. Classes in marble and stone-carving, leather work and glass are to be added this year?—Yes.

826. And the work in craft classes already established has steadily progressed both in quality and quantity?—So that, generally, I take it that you wish to say that good progress is being made in the work of the Metropolitan School?—Yes; decidedly good progress is being made.

827. And the value of this work is advancing?—Yes.

828. Do you consider that any changes are necessary in the present arrangements of the school?—Yes, I beg to suggest that the number of studentships in training be increased to nine in order to meet the demand for art teachers in the country. At present about one-third of the county art classes throughout the country are taught by teachers trained outside Ireland. And the second suggestion I would make would be the provision of a larger studio for enamelling and a new studio for metal work. Both of these crafts are at present carried on in the same room, a very small and inconvenient one.

829. Yes; we saw that the other day?—Yes; it is a very small room indeed. And a third suggestion I would make is the provision of a properly lighted modelling studio for elementary and advanced work. At present there are two studios for modelling, each lighted by a number of side lights. As it is impossible to carry a modelled work to a high degree of finish without recourse to light and shade, the lighting of the studio is most important. My fourth suggestion is the establishment of the following additional art craft classes:—Embroidery and tapestry weaving, lace and crochet making, wood-carving, pottery, writing and illumination, lithography, and furniture decoration. To carry out these suggestions four new studios would be required. These could be built in a wing parallel to the existing wing which at present contains the life and design rooms. If this were carried out the present modelling rooms would be available for marble and stone-carving and for pottery. The additional staff required would be as follows:—One teacher for wood-carving and furniture decoration, one for embroidery, and tapestry weaving, one for lace and crochet making, one for pottery and one for lithography. Classes in most of the art crafts I have mentioned already exist in several parts of the country, but in most cases they are taught by craftsmen who are not trained artists, and few of the pupils attend design and drawing classes. Consequently, whilst the work produced is excellent in technical qualities, much of it is marvellous or in bad taste. The establishment of the new craft classes I have mentioned, and the development of the existing craft classes at the Metropolitan School of Art are most important, as there they would be carried on in conjunction with the drawing and design classes of the school, and thus would lead to the employment of designs correct in artistic taste, composition and drawing. Attendance at three of these classes should be made obligatory to students in training, as it is most important that art teachers should possess a knowledge of the methods of construction, and the limitations involved in designing for different art crafts, so that when they go into the country they can by their teaching and advice, improve the artistic taste, design, and drawing in the art craft classes working in the counties to which they are appointed.

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830. Mr. HOLMES.—Is there any demand for these additional classes—do you find people who wish to study in these subjects?—No; we have no people asking to study in these, but they would be most valuable, as I have already stated, for students in training, and, if the classes were established, there would certainly be a number of ordinary students who would wish to attend them. At present in the country we have twelve wood-carving classes, seventy or eighty lace and crochet classes, four cabinet-making and furniture classes—art furniture classes—three classes for painters' and decorators' work, and three for art metal work.

831. Mr. BOLAND.—Do these lace classes include those under the Congested Districts Board?—No; the number is only about seventy or eighty. I cannot give it exactly.

832. Mr. HOLMES.—Now, supposing we take three of these subjects—where is art-carving for furniture—that is one, is it not?—Yes, wood-carving.

833. Wood-carving and artistic furniture—that would be one, would it not?—Yes.

834. Then tapestry-weaving and pottery—supposing you trained a student in these arts, do you think he would find employment?—No.

835. No?—But it would improve the work going on in these art classes already in the country. I may say that there is very little tapestry-weaving.

836. Are there any tapestry-weaving establishments here in Ireland?—Well, I only know of one at present. Embroidery is done in several places, of course.

837. Yes; well, in furniture design, would any one you trained find employment in furniture establishments?—No; but my principal reason for suggesting the establishment of these is that teachers in training would get an idea of the different crafts. It is not to turn out finished craftsmen from the school, but so that designers will know exactly the kind of work that can be executed in any special craft, or in a few of the special crafts. I should wish that they should be made to attend three of the classes. I may add that writing and illumination could be taught by some of the present teachers of the school.

838. Mr. Justice MANNING.—Is it not the experience of the world that education in any particular technical branch creates a business. Take the chemical industry and those aniline dyes that have been discovered in Germany. It is astonishing, is it not, to the education in that branch of the science of chemistry that was given for some time before?—I understand that that is the case.

839. And if you educate people in a certain line you tend to develop a business or industry for which the knowledge that you impart is valuable?—Exactly.

840. And you will never get in the country anything of the kind, unless the necessary foundation is laid—is not that so?—Yes.

841. Yes, cannot look at immediate results?—No.

842. Mr. BOLAND.—On that subject of writing and illumination—of course there are a great number of people in the country of present who are doing work in antique Irish design, Celtic design. Where, as a matter of fact, have they been able to get their training up to now?—Of course ordinary training in drawing and design would enable a person to select portions from existing examples and arrange them. There is very little original work in the way of illumination or writing done at present.

843. Well, the instruction which is given in drawing, for instance, with stress laid on the Celtic arrangements—I mean the interlacing, which is so very valuable—how do artists get that knowledge of the Celtic style of illumination?—I am afraid in most cases, when they wish to make Celtic design now, they simply get existing examples, and re-arrange portions of them, that is, they adapt portions of them to suit the purpose of the ornamental design they wish to carry out.

844. But it is in no way a part of their training at the Metropolitan School of Art?—Oh, yes; Celtic design has always been included as one of the styles of design.

845. Would you say there was particular stress, this being Ireland, laid upon the fact that it was an Irish matter?—I should think so. Well, perhaps, not so much in Dublin; but I know Belfast is already remarkable for getting prizes almost every year in the national competition for Celtic designs. In Dublin, certainly last year, there was attention given to developing that class of work.

846. By the Department?—Yes.

847. The EARL OF WESTMORLAND.—I believe the Department has given a good deal of attention to the stained glass industry?—Yes.

848. Is there any demand out of Ireland for work produced in Ireland of that nature?—I cannot say that the industry already established has had orders from outside.

849. But from Ireland itself a great many orders have been given?—Yes, a great many. One industry in stained glass has been established in Dublin since the Department started the class at the Metropolitan School of Art. In fact the teacher who was teaching the class in the School of Art, and another, have established this industry, and I understand that it is progressing.

850. Was that teacher instructed already in the school?—No; he was employed by the Department to teach. He happened to come from England.

851. The CHAIRMAN.—With respect to the changes and additional requirements you have suggested to us, I suppose it would be within the power of the Department to take those matters up if they chose?—Yes, but I understand that they must get Treasury sanction for the additional studentships in training. The money for the existing studentships in training comes out of the Parliamentary Vote, and, if additional studentships are required, the Treasury must sanction them to be paid for out of that vote. Of course they might be paid for out of the endowment, but I don't know that that is possible.

852. Mr. BOLAND.—With regard to your suggestion, you say that, in carrying out these satisfactorily, four new studios would be required, and that these could be built in a wing parallel to the existing wing, which at present contains the life and design rooms. I wish to know whether that would be the unoccupied part of the ground which was always considered to be allocated to the development of the National Library, otherwise known as the east wing of the Library. Would it in any way encroach upon that part of the ground?—Well, I understood that the Library was not to develop in this particular direction.

853. Mr. HOLMES.—Well, the whole of the ground between the Library and the existing school belongs to the Library site. The Library plainly, as originally designed, would indent deeply into the existing School of Art, so that will give you the lie of the ground, and now perhaps you can answer Mr. Boland's question?—Yes.

854. Mr. BOLAND.—You do not wish in any way to encroach upon the extension of a building which has always been contemplated, and which everybody feels to be extremely necessary?—Oh, no, certainly not. No doubt, if possible, I should like to see these rooms put up temporarily, because from what Mr. Holmes states about the Library, as extending to the School of Art, a new one would be required.

855. Mr. BOLAND.—I was not quite sure from that statement—my geography not being quite clear—where this suggested extension would be. I just wanted to make that point clear about the Library.

856. Mr. Justice MANNING.—Before you leave the Metropolitan School of Art—on looking at your figures I observe you have already quoted figures of attendance for past years. You are naturally not in a position to give us the returns for 1904-1905, but, from your knowledge of the school, can you tell us whether the numbers remain stationary, or are decreasing, and what the prospects are of recovery?—I should say there would be a prospect of recovery, but not of any immediate one.

857. But would the figures of the present year indicate a recovery?—No; but the school is at present without a head master. When that post has been filled there will probably be a slight recovery.

858. The CHAIRMAN.—You have been for some years past assisting in judging students' work executed in the school of the Royal Hibernian Academy?—Yes.

859. So that you are acquainted with the work that has been lately done there?—Yes.

860. Will you be good enough to give us the result of your experience of those inspections?—Yes; the works exhibited showed that drawing and painting from life are practically the only subjects taught at the School. Each year a few figure compositions were exhibited, but I was informed that this subject is not looked on as part of the School course. A few drawings from the antique were also exhibited each year.

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There has been, for the past five years, an average attendance per annum of thirteen lady students. One or two more students have attended occasionally, but these produced little work. Seven or eight of the lady students produced a fair quantity of work each year. I am informed that all except one of these had previously studied at the Metropolitan School of Art. Five of them have been in the Academy School for the past five years at least, and two for the past four years. As drawing and painting from life are absolutely essential subjects in the curriculum of the Metropolitan School of Art, and very satisfactory work is being done there in these subjects, I am of opinion that the few serious students attending the Academy School would spend their time much more profitably by continuing their studies at the School of Art. That is all referring to the Academy.

351. Can you suggest any reason why there should be so few male students?—First, that so few male students, even if they have some ability, come forward to take up art as a profession; and, indeed, I do not think you will ever have more than one or two students of sufficient ability in Ireland, either male or female, for whom it would be advisable to go on for picture painting only. The test might be similar to the exercise they require for admission to the Royal Academy in London. I am of opinion that any student who could not go through this test should not try to become a picture painter.

352. Mr. HENNESSY.—Do these lady students intend to become professional artists?—I understand that that would be the reason of their attendance at the Hibernian Academy. One of the conditions of admission to the Royal Academy in London is that the student must make a good drawing from life, a drawing from the antique, a painting of a head from life, and a composition, and the standard required in these subjects is high. Then the students are admitted, and they have immediately to do these subjects over again in the school. If these are satisfactory, they are appointed for three years. Then the time may be extended to five years, but in no case beyond five years at the Royal Academy in London.

353. Well, how does that test differ from the test applied by the Royal Hibernian Academy here?—Well, as far as I know there is no test enforced. I don't know if they have any regulations. My knowledge of the Academy is gained, of course, only from my annual visits there to assist in awarding prizes for the works actually done during the year. I had no knowledge of the kind of students, the number of them, their age, or anything of that nature. I simply assist in awarding prizes to the works exhibited, and, in my reports, I called attention to the fact that it was advisable that they should be made to draw from either the antique figure or from casts of good modern statues, before going on with drawing from life.

354. Mr. Justice MANNING.—I understood that the accommodation provided by the School was not suitable for drawing from the antique?—They have only one room, and I don't know that the visitors would insist on the students doing it at all.

355. You think that there ought to be provision in the School for drawing from the antique?—Yes, there should be provision. They have only one room, and it is only capable of accommodating about fifteen students comfortably.

356. Mr. HENNESSY.—And many of the students there are drawn from the Metropolitan School of Art?—All, except one, had had previous training in the Metropolitan School of Art. I inquired about that, and I was informed that that was the case, all except one of these whose works I saw.

357. The CHAIRMAN.—But I understood you to say before that you would not permit the students to go on to the higher class of Life work at the Metropolitan School of Art?—These particular students of the Academy.

358. Yes?—Well, I have not any knowledge of those who attended there over five years ago. I knew a case of a student who was drawing from Life in the School of Art, and she also attended the Academy. She was not considered a very brilliant student at the Metropolitan School of Art. I would not like to say that the students would not be allowed to draw from Life in the Metropolitan School of Art. I dare say most of them would be.

359. Mr. BOTAN.—As a matter of fact there is no one at present studying in the Hibernian Academy who

has been excluded from the Life Class in the Metropolitan School of Art as not being sufficiently advanced?—I have no knowledge of such.

360. You have referred to a report which you had to make about the Academy. Was that when you were assisting in judging the work, and allocating some of the awards, or in connection with the work of the Academy generally?—No, simply on the students' work exhibited.

361. For instance, it is not the report sent up to the Department of Agriculture which they act on?—I believe it is that report. It is the one that they get their grant on.

362. The CHAIRMAN.—Do you think that the work done by the Royal Academy School overlaps that which is done at the Metropolitan School of Art?—Yes, certainly.

363. Do you think it would be better done in the Academy, or better done in the Metropolitan School of Art?—I am not referring now actually to the old building, but supposing the Academy were furnished with a suitable art school, an advanced art school?—I think the work could be equally well done in the Metropolitan School of Art. My opinion is that there would never be a sufficient number of students to fill the Academy School. If they imposed a proper admission examination, and limited the time of attendance at the Academy to a certain number of years, I do not think you would get in Ireland, at any one time, a sufficient number of students to keep the Academy School open—I mean students of such ability, those that it would be advisable for them to go in for picture painting as a profession.

364. Now assuming that the advanced school was not at the Academy, but at the Metropolitan School of Art, as there used, in your opinion, if an arrangement by which Visitors, who are either Academicians, or, at any rate, professional artists, and follow painting as a profession, should visit and direct, more or less, the studies of the advanced school?—No, I do not think there is a necessity for that. There has not been a necessity for that during my knowledge of both institutions.

365. That arrangement, I mean, is, after all, the reason that induces students to go to the Slade School, to the Royal Academy in London, or to Scotland, or abroad, as some do, because they get teaching from the best professional artists?—Well, they go also from Ireland. Up to the present, any of them in the country of sufficient ability have gone away. They have all gone away either to the Royal Academy in London or to the Slade School or abroad.

366. I suppose they have not found provision here in Ireland for the teaching which they want?—I am afraid they would go in any case.

367. Mr. Justice MANNING.—You said there was no necessity for Visitors who were professional artists, from which, I infer, that you think an art school could get on without them. But is there not a necessity that a School of Art should be under great painters?—Yes.

368. Well, you cannot have a School of Art unless you have artists?—Yes.

369. You are aware of instances in art abroad and at home where there are schools called after certain artists who have created the schools, and taught?—I should have no objection to Visitors who would give advice in the kind of studies to be carried out at the school, but I understood the question to apply to whether they should do the teaching in drawing and painting from life.

370. If you are to have a School of Art, not a technical school, or a school for the purpose of industries or crafts, but a school which is to develop a great artist, either a sculptor or a painter, should not that school be under some great painter or some great sculptor,—as great, or as good, as you could get him,—who is to create the school—is not that the idea?—Yes, exactly.

371. Then such a school is totally different from anything that the Metropolitan School of Art could aspire to?—as it not?—They might have visitors appointed.

372. I am talking of artists advising the teachers, artists themselves teaching?—Yes, as they have at the Royal Academy in London.

373. But is not that the distinction that would bring students to an Academy School?—Yes, to the Royal Academy School in London.

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884. The **Chairman**.—I don't know if I understood it, but I should like to be quite clear on this point. Are you suggesting that the Royal Hibernian Academy should cease to exist as an art-teaching school and that the Metropolitan School of Art should undertake the whole of the functions now carried out by the Hibernian Academy?—Given my experience of the work done in both institutions I think it is unnecessary to have the two Schools of Art.

885. And that the Academy must give place to the Metropolitan School of Art?—As being the one in which there are so few students and such small accommodation; and I think there is sufficient accommodation at the Metropolitan School of Art to take the present students there. I think they could be combined without any loss to the country in art education.

886. And you think an art-teaching school would flourish under the present management of the Metropolitan School of Art?—Yes, that it would bring students up to a high standard, such a standard as would be required for admission, say, to the Royal Academy in London. Then they could compete for admission to that Academy, or some of the foreign schools.

887. Would the expert teaching or painting then be entirely under the control of the Department of Agriculture in Ireland?—Yes.

888. You think that satisfactory with regard to the students. Do you think they would consider it satisfactory?—Yes; but I should be glad to see occasional demonstrations in painting, drawing, and modelling from life given throughout the year by eminent artists. And, then, I think, it would be quite sufficient to have one School of Art in Dublin.

889. Mr. Boland.—And you think that one School of Art under the Department of Agriculture might be carried on, and that that would succeed in turning out a body of Irish painters here who would not have to go to a finishing place like the Academy in London?—I am afraid I cannot say that. I am afraid that they cannot be enough in Ireland to finish their education in art sufficiently. They must go to the English and Continental galleries. They cannot see the best works of art in this country.

Mr. JAMES BRIDGES, B.A., A.R.C.A., continued.

890. The **Chairman**.—You are a member of the Royal Hibernian Academy?—I am.

891. And you were, for a long time, Head Master of the Metropolitan School of Art?—Yes, for fifteen years.

892. That school was formerly under the control of South Kensington?—It was when I was appointed.

893. Until when?—Until the Department of Agriculture and Technical Instruction for Ireland was formed, which is, I think, about four years ago.

894. Mr. Boland.—In 1899?—Fifteen. Nearly six years.

895. The **Chairman**.—Will you kindly describe the general character of the work of the school during the period that you were Head Master?—Yes; the work included elementary work; modelling and drawing from the life; there was also the preparation of students for Art Masters' Certificates, and Art Class Teachers' Certificates. We taught the ordinary course of a School of Art. I found, when I came to the School, that there was very little designing taught, and I introduced the lace designing as a special class. There had been a few attempts in lace design. I had taken a great interest in this subject at the time of the Cork Exhibition, in 1883; and we made it rather a feature of the work of the Cork School of Art. I think it was at the time of the last Cork Exhibition that we thought of establishing some technical classes in the Metropolitan School of Art. During the period I was in charge of the Cork School of Art a change had taken place in this way. Up to about twenty years ago a large number of the students had the idea of becoming painters. There was a great "boom"—if I may call it so—in art some twenty-five or thirty years ago, and large prizes were obtained for pictures; novelists and writers of articles in magazines made heroes and heroines of artists. A great number of students attended both in the Cork and Dublin Schools of Art with the object of becoming artists. Then a change came over everything. Pictures were not bought; and the tendency was in the direction of art for the purposes of industry. I think I discuss

896. In fact, that, were our students under the Department of Agriculture, and the schools fell, there would still be a gap, and regularly finished painters could not be turned out!—Could not be finished in Ireland; no.

897. You have seen the works of the students at the Royal Hibernian Academy's School?—Yes.

898. What proportion of them would satisfy the test, which you consider adequate for admission to an advanced Life School?—Do you mean drawing from life, such as is required by the Academy in London?

899. Yes?—I am afraid very few of them.

900. How many?—Do you mean taking the work as it stands in the exhibition, as I saw it?

901. Yes?—I don't think one would get in.

902. Not even those who have been there four or five years. Does that result from want of talent on the part of the pupils or from want of teaching ability?—I should say want of talent on the part of the pupils mostly—both together, in fact.

903. Mr. Justice Macneil.—Then you would give up in despair the idea of having an art school in Ireland, a higher art school, a school for producing real artists, as distinguished from masters or craftsmen. Your evidence is very clear and very important. It amounts to this, your ideal would be a Metropolitan School of Art, so efficient as to bring a clever boy up to a certain point, that point being qualifying to be admitted to a high art school, but you give up in despair the idea of having that high art school in Ireland?—Quite so; that is, a school to finish the education of a great artist.

904. If there is to be a high art school in Ireland it cannot be the Metropolitan School of Art, because you cannot have the highest art teaching. Supposing, we will say, Mr. Foley were alive, he might come over for a while to Dublin, and teach sculpture, but he would not become a teacher in the Metropolitan School of Art. And the necessary consequence of your view is that the Policy of the future, and the artist of the future, must go abroad and leave this country at a certain point?—Yes.

that in Cork, after the Exhibition of 1883, it was well to move in that direction, though, at the time, many of the Cork people did not think so; and I had to endure the remarks of friends, who said—"Oh, you are destroying the character of the Cork School of Art—it was the school that produced Machin,"—and so on. But they changed their opinion afterwards, when they saw the good that was done; and the movement in favour of industrial art spread over the country. After the last Cork Exhibition, we established classes in the school here for enamelling, mosaic work, and glass painting. These have gone on since. You saw the room in which they are carried out. The glass-painting appears to be doing exceedingly well, and the enamelling also is progressing. The mosaic, I am sorry to say, received a check through the inability of the teacher to remain here, owing to ill health. We got a teacher at first, and had him down at the Cork Exhibition; but we had to change the teacher. I got one then from Mr. Bridge, of the Cathedral at Westminster. This teacher was a lady, and an excellent teacher; but, unfortunately, the place did not agree with her, and she had to leave Dublin. Mr. Willis, the late Head Master of the School, had not taken any steps to replace her up to the time of his death. So that the work of the School has been the ordinary work of a School of Art—the teaching of drawing, painting, and design. We lay great stress on design, plus the technical classes for enamelling, mosaic work, lace-designing, and lace-making, metal-work, and glass-painting.

905. Are you describing what was the work of the School up till the year you left,—during the time it was under South Kensington?—No,—during the time it was under my tuition.

906. I was distinguishing between the time when it was under South Kensington, and since it came under the Department of Agriculture?—Since it came under the Department of Agriculture the classes for enamelling, stained glass-painting, mosaic, and metal-work have been introduced.

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927. Mr. BOLAND.—And part of those, I understand, were the direct result of the Cork Exhibition of a few years ago?—They were.

928. OF 1903?—OF 1903; it lasted for two years.

929. THE CHAIRMAN.—Does that describe what are the position and functions of the School?—Well, there is one other important matter which I forgot, and that is the Summer Course for teachers. As soon as the Department was established the idea of a Summer Course grew out of a very small thing at first. I was anxious to bring up to the School in the summer time a few of the embroidery-workers, chiefly from the Ballyconvent. They did some very good embroidery. We supplied designs, and we had some of the girls at the school. But they were unable to send up a number of them until the vacation time at their school; and I proposed to Captain Shaw, the first Assistant-Secretary for Technical Instruction at the Department, that it would be a good thing to bring up a few of these, and some other lace-workers, if we could get them,—at first I had no idea of any but lace and embroidery-workers,—and give them a short Summer Course. He agreed, and, in the first year, we had about twenty. A few national school teachers came, and attended the course. I think the Department permitted them to come in. It was a decided success. They all liked the work. And so the next year the Department thought they would bring up the teachers of the Secondary schools throughout the country; and I think we had sixty or seventy that year, and we had as many as 119 the following year.—126 was the limited number, and 119 came. That class has gone on since then. I had charge of the class until last summer twelve months; and, in this last July, Mr. Willis took charge of it.

930. A certain payment was made to assist them to come up?—Yes, a payment was made; they had a grant towards their travelling expenses, and a payment for maintenance during the time they were here. That, I think, has been a most successful feature of the School; and I have been greatly impressed by what I have seen, and what I have heard since. I have been importing for the Department in the Spring of this year for drawing, and holding examinations; and in many of the schools that I went to I met teachers who had been at the Summer Course; and all were very loud indeed in their acknowledgments of the assistance they had received, and of the good that had been done by means of the Summer Courses, and looked forward to coming again. Some of them, I know, came up again.

931. Is this instruction of teachers becoming an important part of the duty of the Metropolitan School of Art?—Most important. Another class was instituted about two years, before I left the School, and that was one for instruction to first year students of the College of Science. They come down once a week. At first they came twice a week; now I think only once. They get instruction in model and freehand drawing. I think that is limited to first year students; but it has been in existence for about four years.

932. Mr. BOLAND.—Mr. O'Sullivan, I think, told us that twenty-five came from the College of Science?—I would say that thirty-five was the average in any time.

933. THE CHAIRMAN.—You will be able to tell us, with your large and considerable experience, what you should say are the qualifications required for the head master of a school of art?—Oh, I think the head master of a school of art should have a thorough knowledge of what I would call the scheme of an art course,—that is, he should be a first-class draftsman and a good painter, and in addition to that, he should have a good knowledge of design, and, if possible, of design applied to one or more industries.

934. Should he know nothing of the craft?—That is what I mean by the "industry." It would be well that he should have made himself acquainted with the craft,—at least in the way that I made myself acquainted with the craft of lace making. It took some years of course, but, by teaching and designing for it, and having it constantly under observation, as I had for years, I made myself acquainted with it. In the South of Ireland I became very conversant with it, and then I made the students here, as well as those in Cork, learn to make the lace. I don't say that they would make much money as lace-workers,—of course that requires great practice and considerable skill,—but they knew all the peculiarities connected with each kind of lace, and, knowing these, were able to design for

these; and, without that knowledge, it is impossible to design for lace. Therefore, I think, the head master ought to have a knowledge of some of the craft work.

935. Important as this duty of training teachers to applied arts is, do you consider that—apart from that—the School of Art is necessary in Dublin?—Oh, yes. A School of Art is absolutely necessary in Dublin, and then there is quite a sufficient number here to take advantage of it, if it were for nothing more than the training of taste.

936. And for giving instruction that they cannot find in other schools in Dublin?—Oh, yes; instruction of a higher class.

937. How far do you think can the instruction given in the Metropolitan School of Art be regarded as providing a training for pupils passing to the Academy School?—The Royal Hibernian Academy School?

938. Yes?—Well, although I am a member of the Academy, I am not prepared altogether to admit that this school would act as a training school for the Academy. It might do so up to a certain point. The work done in this school here, as far as regards drawing from the life, is quite the same—quite equal to the work done in the Academy. The teaching of life drawing, up to a certain point, must be the same, no matter where it is done—in Paris, London, or elsewhere. But, after you come to the point where applied art comes in there, of course, the use of the model becomes special. To give you an instance. We have to pose the model in the Metropolitan School of Art for the students of the stained glass class. We have had to dress him in costume, and although drawing from that might be very pleasant and useful for a person making a drawing from the life, he would not, perhaps, derive so much benefit from it as from drawing from the nude. We use the life model with special application to the need of the craft, and, at the same time, we use it for the purpose of teaching drawing from the life for what is commonly called High Art. I don't think that there should be a difference between what is called High Art and Art applied to industries—they are both the same thing really—just as they were in old times when the man who painted pictures designed metal work—designed anything that he was called on to design.

939. Is it your opinion that the instruction in the Life Class of the Metropolitan School of Art could not be omitted without prejudicing the work of the school?—That is perfectly so.

940. Are the functions of the Life School in the Metropolitan School of Art different from those of the Academy Life School?—No; only so far as that the model may be used for some of the craft classes in a special manner.

941. Mr. BOLAND.—And the tendency is rather to specialise in that way?—I cannot say that it is, but if—as has happened to me—the master for stained glass came to me and said, "We are going to make a design for such and such a window, and I would be very glad to have the model one night in the week" for that purpose, I gave it to him for one night in the week, and he took charge of the model for that night, and he frequently used it continued for the purpose. They put it, for instance, in the position in which they were going to draw the figure for the window. And I can well fancy that the commanding master might also ask for the model to be posed in such a position as the students might want, so as to make their design. There is nothing different from that in the case of the artist painting a picture, for he poses the model in the position that he requires.

942. THE CHAIRMAN.—A considerable number of the students in the Life School of the Academy are drawn from the Metropolitan School of Art?—Yes, that is so—almost all. I think I only noticed one or two at the most who had not been students in the Metropolitan School of Art.

943. Would you tell us why, in your opinion, the pupils don't avail themselves of the Life Classes in the Metropolitan School of Art instead of going to the Academy?—But they do. I have had as many as twenty students in the Life Class at the Metropolitan School. There is hardly a student in the Hibernian Academy at present who has not been a student in the Life school of the Metropolitan School here. One reason why so many went, if I remember rightly, was that holy students were admitted.

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934. Mr. Justice MANNING.—How long ago is that?—About eight years ago—I don't think it so more. Up to that time there were no lady students in the Academy, and there was great difficulty in getting students to go there at all. Mr. Walter Osborne succeeded in getting the Academics to pass a resolution that lady students should in future be admitted, and, immediately, some of the lady students from the Metropolitan School of Art went down to the Academy School, partly from the idea that they would learn more picture painting there than in the school, and also because they would not be compelled to follow a special course—because they would have greater freedom in the Academy. Then, again, there were some very good prizes at the Academy, arising from the interest of the Albert Fund. Also students had no fees to pay—they were admitted free. These three things caused a certain number to go, particularly those who had no aptitude for design. The students who had no ability for, or were not attracted by, designing, thought—it seemed to me—that they could do better as regards picture painting. And, again, I know that some of them had the idea that, if they were students in the Academy, their pictures would be hung in the annual exhibitions. But they never have been a very large number.

935. The CHAIRMAN.—Do you think, as a matter of fact, that they did get something in the way of instruction at the Academy School rather different from what they would get in the Metropolitan School of Art—that is to say, in freedom and instruction of a kind more adapted to picture painting?—Well, I don't think, after all, that they did. I judge by the results. I was in rather a delicate position between them, being a member of the Academy on the one side, and head master of the Metropolitan School on the other. But I have had an opportunity of seeing work produced by the students at the Academy—even up to this year—and I never could see any difference between the work done there and the work done in this Metropolitan School, except that I would consider that the work done by the students there was not quite so careful. We are more exacting in our demands at the Metropolitan School. We always required that a drawing from the life should be exceedingly thorough and were disinclined to admit any laxity, and required special attention to hands, feet, and joints, and so forth, particularly at the commencement. Sometimes, too, according to the views of other parties, there is not so much necessity for insisting on that carefulness. But I have never changed my views with regard to it, nor am I likely to do so now. We have a very good instance in Mr. Opey, whom, I have heard, you have had as a witness. Mr. Opey was the result, altogether, of our teaching and training in the Metropolitan School of Art until he went to the Slade School. He succeeded in this school in winning a gold medal for a life drawing in one of the national competitions—which was the blue ribbon of the whole thing for the year—by the training that he had received. But, then, he was a very extraordinary student. He always did what he was told to do, and that thoroughly.

936. Mr. Justice MANNING.—He said he worked for nine months at the same figure and won the medal?—Oh, no; not for so long. The life model is always posed for one month, eight hours per week. That may have been a figure from the antique, but not a life figure. He got a silver medal for a figure from the antique.

937. At that time the results system was in force?—I think so.

938. Is it in force now?—No: it was discontinued some years ago,—about eight or nine years ago.

939. Mr. MANNING.—With advantage to art teaching?—Decidedly. I remember when it was introduced, and I am thankful to say I have lived to see it out off.

940. It entailed a prejudicial effect on the training?—Oh, yes, altogether. It was a premium on training a few of the clever students, and making them go in for prizes, and neglecting the rest.

941. The HART or WESTMASTERS.—Does the pupil require to show great aptitude before he is admitted to the Life Class in the School of Art?—They must be able to show that they are able to take advantage of the instruction; but there is no regular course through which the pupil must go. I know that some years ago there was an idea that the student coming into the School of Art should go

through a certain course, no matter what his powers were. I always looked on that as stupidity, because, if a person is able to draw he should not be put back—he should rather be pushed forward. I think that the student should always attempt something that is a little beyond his or her powers to do. Many a time a student has come in, saying—"I want to join the Metropolitan School of Art." I have asked—"What are you able to do?" and if the applicant says—"I can draw from the life," I say, "Go down and draw from the life"; and, if I found that they were able to draw from the life, I certainly would never put them back. So that there is no course that they have to follow.

942. I was under the impression that the students in the Metropolitan School of Art were not allowed to draw from the life unless they had given some proof of capacity?—They give a proof of capacity by their work. Any person who goes into the Academy must draw from the life, for they have nothing else.

943. Mr. Justice MANNING.—You say there is no essential difference between drawing from the life in the Academy and drawing from the life in the School of Art?—None.

944. Take the case of a school analogous to the Metropolitan School of Art and an Academy of Art. Isn't there this essential difference—that as long as the pupil is in the School of Art he is taught by masters, professional teachers; but, when he comes into the Academy, he is under the guidance of some one who has himself retained the position of an artist?—Quite so.

945. Then the two things are really different; though the process of drawing from the life, or drawing from the model, may be the same, the mode of tuition is different?—Well, I don't think so. It all depends on what makes the artist. Many of the masters of Schools of Art are artists in the full sense of the word.

946. I don't dispute that for a moment. But, in the case of academy teaching, is it not studying under some great master, or sculptor, as distinguished from the teaching in a school?—The only thing about it is that it does not take place.

947. Isn't that what takes place in the Academy in London?—In the Academy in London the members of the Academy take it in turn to act as Visitors. They go there and see the students' work, just as they do in Paris, and criticize it, and go away.

948. Isn't that teaching?—It is teaching, of course.

949. Then, what I want to get out clearly from you is this: You quite admit that that process—call it what you please, visiting or teaching—which is carried on by Millais, or some great painter, in London or Paris, is quite a different thing from anything that can be done in any school?—It is, as far as regards the position of the man doing it. He is like a great expert.

950. And the great schools of painting, with which you are very familiar, have been created by great artists?—Oh, it is true.

951. Who have established the schools?—Yes.

952. Though they might not be masters in the sense of schoolmasters, they superintended and directed and criticized the work of their pupils?—They did.

953. Isn't the doing of this work the function of an Academy of Painting?—Quite so. To do that is the function of an academy; and I may say that one of the most important factors in the education of the students of an academy is the effect on them of the students with whom they are working. There is more to be learned from working with other clever students than people imagine—it is amazing what influence a clever student has in a school.

954. We hear pictures described as being of the School of Rubens, for example, not as if he was a schoolmaster; but his personal influence was exercised over those who entered his studio?—Quite so.

955. And, dropping for a moment the question as to whether we have this kind of teaching or not, without it there would be no real Academy of painting in Ireland?—There would not.

956. The CHAIRMAN.—Will you let me bring you back for a moment to your statement that you were glad that payment by results had been given up?—Yes.

921. Following on that, do you think there is any advantage to the School of Art in sending up specimens of work—as I believe they are sent up still—to South Kensington to receive rewards?—Oh, I do.

922. I draw the distinction between being perfectly free in the School of Art to give exactly what kind of education is desirable, and suggesting that you are a little bit tied by South Kensington methods and requirements if you depend on the awards, and medals, and whatever they give from South Kensington?—I understand, my lord, and the question has often been mooted before, as to whether it would be an advantage if sending to the National Competition were discontinued altogether—I am of opinion that it would be a disadvantage, because anything that tends to put our schools in competition with other schools has a good effect. It is a question whether the mode of making awards is the very best; that has always been a moot question. But I think there is very little doubt that all the Schools of Art in the country—when they put the prizes out of the matter altogether—would be glad to see their works in competition with one another in the various sections. And in these days it is amazing to see how many of the students of the Schools of Art manage to see the works. I have been surprised at the numbers who take a run over to London to see the works of other schools. I managed to bring these works here once in every three years, so that the students who were unable to go to London might see what was done in the other schools. The result was very marked. If they did not see the work done by other schools they miserably lost ground. On these who had the opportunity of doing so the effect was very stimulating.

923. Then, in your opinion, the advantages of this course outweigh the disadvantages?—I quite think so.

924. I pass on then to another question. Do you consider that the two schools—the Life School of the Hibernian Academy and the Life School of the Metropolitan School of Art—should be amalgamated, or could be amalgamated?—I doubt that they could. I think it better that the two of them should exist. I should be sorry to see the Life School of the Academy discontinued; and I know that we could not do without the Life School in the School of Art. There are times when we want the life model for special purposes. I think both schools have a very important part to play. I do hope that the study of art in the direction of what is called high art is not going to become extinct. It may be under a cloud; but it is not going to be extinct. Therefore, I think, the Life School of the Academy has an important part to play. It has done, and is doing, very good work.

925. Mr. HEENAN.—Is it capable of turning out a finished artist?—That all depends on what a finished artist is. It is capable of giving them instruction up to a certain point; but the student has to go away to complete his education.

926. Mr. JUSTICE MURPHY.—We have not completed our education until the end of our lives. What I mean is this: I quite understand that an artist who is ambitious of becoming a Titian or a Foley will, after he has passed through the Metropolitan School of Art, and the Academy, go, if he can, to Italy, or, if he can't go so far, to England. But have there not been excellent men turned out in the past by the Irish Academy? Mention a few of them. What about Osborne?—Osborne studied there, and then went abroad.

927. Wasn't he educated there?—Mainly. It is quite possible to train a student in the Royal Hibernian Academy so that he will be a good portrait painter, a good figure painter, and a good landscape painter. I don't say that he will not derive considerable benefit by going away after that, and, as you say, getting information and instruction from what is said to be in other places.

928. Why, even from the best school in the United Kingdom, something may be gained by going to Italy?—That is so. Foley was a student of the old Royal Dublin Society's School—the Metropolitan School of Art was under the Society until 1877 or 1878. He was a student there. His brother was a student there. When I was a very small boy I remember seeing his brother at work.

929. You mentioned Macnee. He was a Cork man. Did he go up to Dublin?—No, he went to London first.

930. Mr. HEENAN.—Where did Foley go to?—I don't know where he went to study; but he went to London and established himself there until his death.

931. What was Osborne's whole career as a student—did he commence in the Metropolitan School of Art?—He commenced, I believe, in the Metropolitan School, but that was before my time. Then he went to the Academy—his father was a member of it—and then he went to Antwerp.

932. How long did he stay in each of these institutions?—I don't know exactly. In Antwerp I should say four or five years.

933. Mr. BELAND.—Given the proper conditions, you say there is no reason why students who desire to become artists may not, through the teaching of the Hibernian Academy, be in a position to become good artists?—Most undoubtedly, yes.

934. Mr. JUSTICE MURPHY.—And a result of the development of the Academy as a school would be the creation of a local demand for works of art?—Quite so.

935. The principle of supply and demand would come in there. You say there was a "boom" in Art twenty-five years ago?—Yes; I remember quite well when in this Academy we used to sell about £4,000 worth of pictures in the season.

936. I am sure you are interested in the teaching of art that is going on in various degrees in the Primary and Secondary schools through Ireland generally. The working of the old Science and Art Department was a failure, but now there is a bona fide effort being made through the country to develop art teaching?—That is so.

937. Supposing that the result of that should be to bring promising students to the Academy here, do you think it possible that a school of Irish Painting might arise that would command a market, not only here, but abroad?—I don't think it is impossible. It is very difficult to say how a School of Painting may arise such as the school of Scotch Painting in Glasgow.

938. If we were so determined to encourage education as they are in Scotland, is there any reason in the nature of things why a School of Art should not arise in Dublin?—None that I can see.

939. There is a great School of Art, for instance, in Düsseldorf?—There is.

940. And I presume they don't sell to the merchants there alone—they have an extended market?—That is probably the case.

941. I myself am not very sanguine about a very great market for highly-priced pictures in Dublin. You have immense experience of Art in Ireland, do you think it a wild idea to create a School of Art in Ireland?—The difficulty is to keep the men here. As soon as anyone exhibits any ability he leaves the place at once, and gets absorbed into wherever he goes.

942. Mr. HEENAN.—So that his services, as a factor in Art, are lost to the country?—Yes.

943. Mr. JUSTICE MURPHY.—They leave Dublin because there is no School of Art here?—If there was—because there is no market for their pictures.

944. The EARL OF WHITMER.—Do you see any sign of people in Ireland taking more interest in Art?—I see no sign of it at present.

945. Mr. JUSTICE MURPHY.—What class of people does your answer refer to?—More to the class of people who purchased pictures thirty years ago—merchants and collectors, and such like. There was more money moving. Dublin is not singular in that respect; it was the same in London and elsewhere. There has been no great improvement in London. I understand that the prices of the pictures in the Royal Academy are now comparatively very low.

946. The CHAIRMAN.—Before I come to the position and prospects of the Royal Hibernian Academy, I would ask you do you suggest any change in the present arrangements of the Metropolitan School of Art?—No, I don't think so. There was some talk a few years ago of having an Advisory Board in connection with it. That has dropped up from time to time since I was here. Nothing ever came of it, but I sometimes thought that if there was an Advisory Board like the body of visitors of the Museum, it might attract a little more attention to the work of the school, and the interest in it might be more widespread than it is.

947. Mr. JUSTICE MURPHY.—Do you think the suggestions of Advisory Boards are attended to as a rule?—No; I think it would help in diffusing a knowledge of the work that was going on amongst a certain

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section of the society. It would be represented by the members in a way that might do a great deal of good.

974. Mr. HOLMES.—Do you think it would be an advantage if the Department of Agriculture included leading artists in this country?—Well, I do. Sir James Guthrie told me that the Educational Department in Edinburgh consulted experts of their own free will.

975. Mr. Justice MANLY.—They have there a Department of Education which we haven't in Ireland.—Witness.—I think that is one of the great difficulties connected with the whole question—want of co-ordination.

976. Mr. Justice MANLY.—We have had evidence from Mr. O'Sullivan, and I took down some figures from him. I observed that, whilst the figures he gave me went back to 1901, there was an increase in the number of students—not very large, but substantial—up to 1903, but that there was a considerable drop between 1903-3 and 1903-4. The total number of students for 1903-3 was 556, and the total number for 1903-4 was 528. That is a considerable drop, and, excluding the summer students, the drop would be forty-nine. Are you able to account for that?—If it were.—In what year do you say?

977. I will give you the figures:—1900-1, 516; 1901-2, 530; 1902-3, 556; 1903-4, 528. That is a drop of fifty-six. Witness.—I cannot account for that. I left in March, 1904.

978. Mr. HOLMES.—Some of the witnesses whom we examined recommended that the Metropolitan School should be removed from the control of the Department of Agriculture, and transferred to the control of the Royal Hibernian Academy.—I would very much like to hear your opinion on that as an Academician, and as having served with the Department of Agriculture.—I should be sorry to see it transferred to the Royal Hibernian Academy, although I am a member of that body, because I don't think they would be likely to carry out the objects for which the school is established. I have thought that, if there was an advisory body to help in the management of the school, it might be a good thing to have one or two members of the Academy on that body. But that is a different thing altogether from giving over the school to the management of the Academy. I am afraid the management of the Academy schools hasn't been so successful in the past that I, for one, would look with favour on the transference of the School of Art to it.

979. Mr. HOLMES.—I refer to Mr. Orpen's suggestion that the whole school should be transferred from the Agricultural Department, which he did not think capable of managing properly, to the Hibernian Academy.

980. Mr. Justice MANLY.—That was so, but I would put the question in this form. (To witness).—Would you think that the transfer of the school from a Government Department instituted primarily as a Department of Agriculture, and secondarily as a Department of Technical Instruction for purposes of industries, to some body of an artistic character, or mainly of an artistic character, would be desirable. In other words, do you consider that leaving the control of a School of Art with a body appointed mainly for other purposes, is desirable?—I would be sorry that the school went from under the control of the Department as things are. After all, it is a Department of Technical Instruction. It has other functions than Agriculture. Technical Instruction is one of the important subjects for which it was created, and I think the Metropolitan School of Art ought really to be the apex, as it were, of the Art instruction of the country—a position which it fairly holds at present, particularly for instruction in Art as applied to "industry." Now the Hibernian Academy never assumed, and is not likely to assume, the position of a body dealing with Art as applied to industry.

981. Under the Act "technical instruction" is defined as "instruction in the principles of Science and Art applicable to industry and in the application of special branches of Science and Art to specific industries and employments." The Legislature was careful to put aside instruction in the Fine Arts. Do you think that some body, connected with, or unconnected with, the Department could be devised which would be more adapted to dealing with the Fine Arts, and with a school such as we hope this school will always continue to be, or are we satisfied with the present condition of things?—I am satisfied to keep it under the Department as

present, so long as the Department is a Department of Technical Instruction. Of course if you take away the Technical Instruction from it the School of Art should go.

982. This would follow, for Agriculture and Art are not quite the same?—But there are two distinct branches—two distinct heads—one for Agriculture and one for Technical Instruction. They are united under one Department, but the one has nothing to say to the other.

983. It is by reason of the instruction given under the Department in Art as applied to industries that you consider that they should remain at the head of the school?—Quite so, because all the schools in the United Kingdom have of late years distinctly gone in the direction of Art applied to industries; and, as the technical want of this country will have mainly to do with that in the future, it is of great importance that the school should remain as a sort of apex—a school for training teachers, a school where system industries would be practised, and which might form an example to the various other schools in different parts of Ireland.

984. The EARL OF WESTMINTON.—You say distinctly that you think there is room for two schools of Art, such as the Metropolitan School and the Academy have?—I think there is room for both.

985. Do you consider that the Academy should be better housed?—I don't think the present financial support of the Academy is sufficient. I know what its support costs. I was auditor of the accounts of the Academy for some years, and it has always been in a starved condition. We are going from year to year a little bit deeper into debt, and are trying every means in our power to prevent the debt from increasing. I remember that on two occasions the opening of the school had to be postponed for two or three months from inability to pay the visitors the very small fee that they get.

986. You think that the Metropolitan School of Art should be left as it is, and that the Royal Hibernian Academy should be better housed, and should get more support?—Quite so; and I would leave the two schools with each of them. The Life Class is absolutely essential to the Metropolitan School of Art. We have as many as three models standing sometimes, for we want one for modelling, one for ordinary life drawing, and one sometimes for applied art; and, unless picture painting and high art are to vanish altogether, I think the Life School of the Academy is required. I don't think myself that the depression in Art will continue always. I think it is very likely, from what has taken place both in the Cork School of Art and here, that there are periods of depression, mainly arising from the fact that in a school you educate a number of students up to a certain point, and they do well, and then leave the school. Then there is naturally a period of depression while you are training others, but in a short time those will take the place of the former. I think there will be a period again when picture painting will be in demand—perhaps in some other form—but I don't think the demand has gone altogether.

987. The CHAIRMAN.—So you think that, as far as the Royal Hibernian Academy is concerned, fresh premises on a new site are wanted?—Oh, I quite think so.

988. And you don't think it can carry on its work at present unless it receives further financial support?—I quite think so, my Lord. It cannot carry it on effectively.

989. Would you limit that by saying "for the time being"—until it is put on its legs—if they were provided with new premises on a new site?—If they were provided with new premises and a new school, and with some small increase in their financial grant, they could carry on very well indeed. In fact, I am not at all sure that new premises would not help them materially, because public attention would be attracted by them, and what we want in the Academy is an increase in public attention. If it became fashionable to go to the Academy and see its exhibitions, I think there would be a great improvement in its prospects. I had the privilege, some three years ago, of seeing exhibitions of pictures in Glasgow and in Manchester—the ordinary exhibitions held in the springtime—and I must say that in my judgment our exhibitions have compared very favourably with them. But for some reason or other—probably from the places where they were situ-

ated, and the amount of public interest taken in them—the attendance at those exhibitions in Manchester and Glasgow was quite remarkable compared with what we have here.

980. Mr. HODGINS.—Were these exhibitions of the pictures of contemporary artists?—They were of the same character that we held here, with a few London pictures added to them—just as we have here.

981. In Manchester is it an exhibition of the work of local artists with others thrown in?—It is, it is analogous to ours; but the attendance was what struck us most. Of course the population of Glasgow is larger; but the people seemed to take more interest in the exhibition. If the Academy were moved over somewhere to this neighbourhood it would do better. The site was fashionable when the Academy was built by Mr. Johnston; but that has changed.

982. Mr. BOLAND.—In connection with the Metropolitan School of Art, and as regards the general art development in the country, is there, with respect to architecture, any evidence of a desire to go away from the English School of Gothic Architecture and to adopt the Irish Romanesque?—I think there is.

983. Has your school applied its energies in that direction?—Not so much. We have very little to do with architecture. Our training has been chiefly in connection with the drawing of construction. Architectural students come in with a view to passing certain examinations in the Institute of Architects, and they limit themselves to the work necessary for doing that. But I know from personal experience, as well as from observation, that there is a decided development through the country in the direction of adopting Irish Romanesque architecture. The people are more alive to its beauty.

984. With regard to lace, everyone knows what excellent work you have done in getting up the lace industry. Has there been any regular attempt made to make the designs distinctively Irish—to say, for instance, a flower like the pinguicula?—Yes; well, we have tried to do so from time to time. We commenced the movement for the improvement of lace design in 1884. In Cork people frequently suggested the use of designs drawn from the Book of Kells as applicable to lace designs, and the national character which would thereby be given to the designs. I asked the nuns in the Convent of Poor Clares at Kenmare to make a design for a lace border based upon the Celtic patterns. They did so, and worked it in flat needle-point lace. In one of my monthly visits I saw this lace and asked the nuns what they thought of it. They said it did not look the value for what it would cost, that a cheaper tape or braid lace would look just as well, and would render the design perfectly. It was then that I got them to do what is now a very distinctive feature of their work, and that is the application of Celtic design to embroidery. There they have done distinctive work, such as is not done in any part of Ireland or elsewhere; and there is a considerable demand for it. I don't think their work in embroidery is as well known here as it

ought to be. There is a considerable demand for their work in America. It is precious work—costly and expensive. I asked them to make a mitre, which is now in the Museum here; and they made another—not a copy but one on the same lines—which was purchased by the Bishop of a diocese in England. It is Celtic work. But there is very little demand in this country for their work; I don't know why.

985. Mr. HODGINS.—Apart from the industrial demand, should it not be part of the movement to develop originality in art, rather than to revert to old ideas and forgotten styles?—That is a very difficult question to deal with.

986. Don't you think that imitation of the past is rather a sign of want of vitality?—Well, I don't think it is possible to originate any particular style of work.

987. Mr. Justice MAURICE.—Unless, as happened in the Middle Ages in regard to Architecture in the 13th century, for example. In Ireland there was a similar movement, when original metal work was done?—Witness—Yes; I don't think we ever knew that we were creating a style. We may perhaps at the present moment be unconsciously creating a style. I hold that, if we learn the principles that govern good Art—that if we can draw well, and design well, taking Nature more or less for our models, and go on irrespective of any style—we shall do more good than if we were to try to design Celtic work, or early English work. That has always been my opinion. Therefore, I have never tried to make what I understood to be a distinctively Irish style. We have used Irish plants in designing for lace; we have examined and studied all the old work of the 17th century, but we have used Nature as the model for all the designs that we have made for lace work.

988. Mr. BOLAND.—I asked the question in order to bring out what has been done in the Irish style, and you say that whilst the Celtic style was not a success as applied to lace, it was found in embroidery to be distinctly useful?—Distinctly useful.

989. And when other arrangements may be made, as for instance, in carpets, the Celtic style may be found available?—Quite so.

990. And, as one of the objects of the Irish Metropolitan School of Art will be to create something Irish, though they are a Government department, they should not neglect studying the history of Ireland with a view to getting their students to know what was done in the old times with regard to naturalizing, and so on?—That is quite the case, not only in the Metropolitan School here, but in the other art schools in Ireland. They are anxious to evolve anything they can as distinctively Irish as they can make it. With a view to getting that historical knowledge in the Metropolitan School of Art, an effort has been made to have the Irish language taught with a view to interest them in Irish subjects, and I am glad to learn that it has been exceedingly successful, and that the result has been to get students to take an interest in historical Irish art, but this should not be allowed to interfere in any way with the direct objects of the school.

Lieut.-Colonel G. T. FUNKETT, C.B., examined.

Level of speech
G. T.
Funkett.

1001. The CHAIRMAN.—Colonel Funkett, you are the Director of the Science and Art Institution in Dublin?—Yes.

1002. As Director you had the charge of the Metropolitan School of Art for many years while it was under the Science and Art Department?—And afterwards, until about eleven months ago from the present date.

1003. First of all, perhaps, you will tell us as to the and which has in the past been given by the State towards instruction in Art?—They have maintained the School of Art entirely out of the estimates, paid the staff and paid all the expenses, and also maintained the Museum, which I consider is also a contribution to the study of Art, though indirectly so, perhaps.

1004. What in your opinion of the work of the Metropolitan School of Art in the past?—It has done very excellent work indeed.

1005. And it has been developing of late years that work, has it not?—I think it has; I think that the success that were gained in two or three years—within three years the School gained two gold medals,

a great many silver and bronze medals, and so on—showed that it was in fact ahead of the schools of art generally in the United Kingdom.

1006. What is the main object of the State in supporting Art instruction?—Well, we deal with only one side of it, that is to say, Art applied to industries, including the decorative arts; but, at the same time, I should like very carefully to guard myself against being thought to separate Art, and to suppose that a man may not be a good and a thorough artist, because his work is applied to industries. Still, the object of this School was to turn out what are usually called designers, whose Art would be decorative and applied to industry, and not to turn out painters of easel pictures.

1007. But you could not, in the Metropolitan School, neglect the higher branches of Art education?—I don't quite understand you.

1008. I mean such a thing as the Life School?—Oh, of course not. You have only to look at the chimney-pieces of this house in order to see how ridiculous it would be to think of any decorative artist being able to decorate houses, or to carry on the work of applied art at all without it. Take the case of Michael Angelo

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and the Sistine Chapel. The decorative artist must be an artist—he must be thoroughly educated as an artist.

1009. Then it is necessary, in your opinion, to have elementary training in the Metropolitan School of Art—I think that is a purely local question. Some years ago, when there was hardly any decent teaching of drawing in this country, it was absolutely necessary. Of late years, especially under the present Department of Agriculture and Technical Instruction, there has been a considerable effort to improve the teaching of drawing as an elementary work throughout the country, and I hope we may look forward to the time when it will not be necessary to have such teaching in the Metropolitan School of Art. At present I think it is.

1010. So that you look forward to the time when students would not be admitted without some previous training?—Without considerable previous training. But that is in the future.

1011. What subjects do you consider should form the main portion of the instruction in the Metropolitan School of Art?—I think that this introductory note to a programme for School of Art Courses, which I wrote, explains my ideas on this point without entering into unnecessary detail.

The enclosed scheme is suggested for arranging the Courses in a School of Art with the object of leading as many as possible of the students towards the desired goal, viz. Excellence in Decorative Art in its highest forms, and of guiding them past the schools on which promising students are so often stranded. Though strongly deprecating any attempt to establish strict uniformity in the systems of different schools, I believe that this syllabus would be found a useful model for many, and a basis on which other courses could be grafted to suit local requirements.

In drawing up this syllabus I have taken into consideration the system of schools in the United Kingdom, and also those of several of the chief schools of Decorative Art on the Continent, as, for instance, at Paris, Nuremberg, Bonn, and Berlin, and have tried to combine those features which appear to me most valuable in their several systems.

The principles I have kept in view are, briefly, as follows:—

(a) That in the most essential points the training of an artist should be the same, whether he is to apply his art to the painting of a picture or the making of an enamelled jewel, the modelling of a statue or of a fountain, the designing of a façade or of a wall-paper, and that if the student be not imbued with the artistic spirit he cannot expect to produce works worthy of notice in any medium.

(b) That at least an elementary knowledge of architecture is very desirable for every student, whatever branch of art he may intend to follow.

(c) That study of principles of design and practice in composition under the superintendence of the instructor are equally important in every branch of Applied or Decorative Art.

(d) That all students should be recommended to join the Life Classes, though it is not essential for those who intend to devote themselves to the designing of lace or textile, and other such work.

1012. That scheme, in your opinion, should form the foundation of the training of every artist?—Most certainly. The first two years would be the foundation of the training of every artist; and, if some then wished to go to enamel painting, all that they had learned would be useful. I should like to say that, before writing this, I looked very carefully into what other schools are doing. At Bonn, and also in the schools of Florence and Nuremberg, they used to have the teaching of Decorative and Applied Art, and also of Fine Art, in the same school. In Nuremberg they have now separated these; they have left the school of Munich to teach Fine Art and sell pictures, whilst Nuremberg is for Decorative Art. But in Nuremberg they take students in a far more advanced stage than we have them here, and have excellent Life Classes, and give the greatest possible attention to drawing and modelling from the life, in all their branches.

1013. Of course, Munich and Nuremberg are separated by a considerable distance?—They are.

1014. Mr. HODGINS.—Why were the schools separated?—It was the policy of the Government.

1015. They did not think that one interfered with the other, or was it a matter of convenience?—I can

hardly answer that. I was talking with the Director of Nuremberg, and he said it was a saving of energy, and prevented overlapping.

1016. Mr. Justice MANAGHE.—Was it possible to find greater artists at Munich?—There are great galleries at Munich.

1017. The CHAIRMAN.—The students of applied art should in your opinion get their instruction in the School of Art?—There is no other place.

1018. What is required, in your opinion, for the pupil who devotes himself to the painting of pictures?—I am not a painter. You have heard Mr. William Orpen, who was one of our best students. After the student has learned to draw, and to paint whatever is in front of him, he should, instead of devoting himself to architecture, or the application of his art to the decoration of buildings and such things as wall-papers, go and work under as great a painter as he can get, and have the inspiration of the works of the great masters of painting; work, in fact, in the Academy School.

1019. Once the student has passed a certain stage the Academy School fulfils purposes which are different from those of the Art School?—Quite different.

1020. But both are necessary, are they not?—Both are necessary, quite.

1021. We have heard from other witnesses that the Metropolitan School of Art has trained teachers of art in Ireland?—Yes, that is so.

1022. With regard to the Royal Hibernian Academy, do you think it would be possible to amalgamate the Life School of the Academy with that of the Metropolitan School of Art?—No, certainly not, I think.

1023. It would not be made to work in that way?—It would be a very great loss. We should want three or four life schools instead of two, if we are going to have many artists in this country.

1024. Mr. Justice MANAGHE.—The method of teaching in each of the schools is essentially different, and in the final school, the Academy School—the pupils should study under some great artist?—Yes.

1025. It is not so much a matter of school teaching as the inspiration of the great artist?—Quite so. They are looking at art from a different point. So both are taught to draw and shade what is in front of them; but the artist is teaching with a different object, and talking and giving different ideas. Our Life School here cannot be more than sufficient for the students here; and it would be a great pity to do away with one of the two Life Schools we have in Dublin. They are not too many. They are too few.

1026. The CHAIRMAN.—Following on that, do you think the Royal Hibernian Academy is capable of carrying on that school successfully now?—I think I am not competent to answer that. I know so very little of them, except just as a personal friend, going to see their pictures. I know nothing of their work.

1027. One question again as to the Metropolitan School of Art: Do you think that any change is advisable in the staff or accommodation of the school?—Well, I have nothing officially to do with it now. I have not had for eleven months, but I had represented that the staff was not sufficient, and that certainly the building is not sufficient. In my opinion they wanted them, and, I presume, do still, more space and more staff.

1028. The EARL OF WESTMORLAND.—More accommodation for enamelling and metal work?—Yes. Some of the rooms are badly lighted, and not fit for drawing in.

1029. The CHAIRMAN.—As to the scholarships: Do you think the present system of scholarships in connection with the school adequate?—I don't know exactly what the system is this year; but it is important not to give too much. I noticed myself some time ago that it is a dangerous thing too freely to offer students enough to live on to come and work in the school. I confine my remark to students who were glad to get their £1 a week, and to do a very moderate amount of work—not all that they might have done—and at the end of two or three years be none the more likely to go to work for very small pay as apprentices in decorative art. There is a danger in that decidedly, and it is to be guarded against; but what is being done now I don't know.

1030. It comes to this, that great care should be exercised?—Oh, very great care.

1031. In distributing these bursaries?—They should not be too large—not too liberal.

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Lieut.-Colonel
G. T.
Hackett.

1032. Would you give the Committee your opinion as to the necessity for bettering the position of the Royal Hibernian Academy?—Of course, with that I have no official connection—it is merely my opinion as a member of the public. But I have held the same opinion for many years, namely—that it should be brought near the Metropolitan School of Art, and especially near the National Gallery, and be given premises superior to what they have. They are very severely handicapped by their very bad position, and their very bad premises; and in connection with the question of providing facilities for making life studies I would mention the desirability of providing some good studios for artists when a new building is provided for the Royal Hibernian Academy. Studios are scarce in Dublin, and I believe that artists are hindered in their work by this want.

Without entering into details, I would suggest that these two points may be considered together, so that students working in one studio may have the advantage of the guidance and advice of an experienced artist working in an adjoining studio, or a student may work in the artist's studio, and make studies from the models posed by the artist for his picture.

1033. Mr. Justice MANNIX.—You have had experience of the Metropolitan School of Art, both while it was under South Kensington and under the Department of Agriculture and Technical Instruction?—Yes.

1034. What were the relations of South Kensington to the School? were the staff appointed by South Kensington?—Oh, yes.

1035. What was your position under South Kensington with regard to the School; what were your duties in relation to the School?—What they call the general administration. Practically everything went through my hands,—all papers of every sort, and all correspondence; and nothing was ever decided on by the Department without consulting me.

1036. Where was the ultimate control in South Kensington?—The Lord President of the Council, the Vice-President of the Council, and the Permanent Secretary were the official heads of the Department.

1037. When some years ago it was placed under Irish control, it was put under the Department of Agriculture and Technical Instruction?—Yes.

1038. Technical instruction being instruction for practical purposes of industry, that does not cover the entire work to be done by the School of Art—that school is something more than a school for technical instruction in connection with industry; from what you have said just now it is something more?—Well, of course, Art is something more.

1039. You aspired to do something more for the country than simply to educate in Art for the purpose of being applied to industry?—We aspired to do far more than to educate teachers for designing in lace and that sort of thing.

1040. Yes, as a preparation for the Academy schools, where great artists—if we can produce them—are to receive their education?—Certainly. One of the greatest artists that ever lived, Foley, was educated in this school.

1041. Does it ever occur to you that some modification of the present system might be useful, in which there would be some expert control over a school of the kind?—I do not know whether I ought to give an opinion on that. The control of the school is entirely under the Department. It was so a year ago.

1042. Who now represents you—you ceased to be officially connected with the school some months ago. Who discharges the functions that you used to discharge?—I suppose Mr. Gill himself.

1043. Does the Department of Agriculture stand in the same position to the school that South Kensington occupied?—Yes.

1044. As long as South Kensington was the controlling authority wasn't the school under expert control—the control of men who were supposed as all events to be experts?—Yes, because the South Kensington Department, afterwards part of the Board of Education, had very great artists and experts in Art. Sir Thomas Armstrong was the Director for Art. Now they have an Art Advisory Committee at South Kensington, of which Sir William Richmond, Mr. Walter Crane, and others are members.

1045. We know that the President of the Council is the official head, but when the Science and Art Department was in charge of the School of Art it was under the artistic control of experts?—Yes, I should think any artistic question would always have been decided by Sir Thomas Armstrong, who was an artist.

1046. The EARL OF WINDHAM.—I think you said that there was room in Dublin not only for two Life schools, but for several more?—I should say I hope there will be.

1047. Do you anticipate that there will be such an increase in the artistic wants of the people?—I don't know that there is a prospect of it at present.

1048. But there is need for the two schools that exist?—Oh, I think it would be a great calamity to take either of them away. Owing to the inadequacy of the teachers, I think it would be better that the students should be taught under one man—Mr. Beaman for instance—in the one school, and by such an artist as Mr. Osborne was in the other.

1049. Do you think the training in the Academy is of a more finished nature in life painting than in the Metropolitan School of Art?—I don't know; I never went to the Academy School.

1050. Mr. HOWARD.—I think you know a great deal about the art training on the Continent?—I know a little. I have looked into it very carefully in Rome and in Florence.

1051. Can you tell us how the art training goes on there—is it under the Government or do the students work at the studios of painters?—Some have both. At Munich it is under the Government.

1052. And have they paid teachers?—They have, I believe, paid teachers.

1053. Who are appointed practically for life?—I didn't inquire; but I should think so.

1054. Do they get any assistance from outside, or do they rely on those teachers?—I did not ask, because I was only interested in the Decorative Art. I did not inquire about that.

1055. The CHANCELLOR.—Do you know whether the heads of this teaching school in Munich are professional artists doing work of their own for sale, or are they solely appointed as teachers in the school?—I cannot remember. The notes that I took, and the reports that I made out, were entirely as to the Decorative Art side. I only just walked through the other school, and some of the artists were kind enough to show me what they were doing.

1056. Mr. Justice MANNIX.—It was as Director of a Museum of Decorative Art, and on business connected with that, that you went over?—Quite so.

1057. Mr. HOWARD.—Do you remember whether these German schools of the Nuremberg and Munich type are under a minister of Education or a minister of the Fine Arts? I know that in some countries there is a minister of the Fine Arts?—In Italy there is such a minister, but I cannot remember whether it is connected with public instruction or not. As to Nuremberg, I don't know.

(The Committee adjourned).

Oct. 13, 1905.

FOURTH SITTING—FRIDAY, OCTOBER 13TH, 1905.

In the Board Room, Leinster House, Dublin.

Present:—The Right Honourable Lord WINDSOR, *Chairman*;
The Right Honourable the Earl of WESTMEATH;
The Right Honourable Mr. Justice MADDEN;
Mr. GEORGE C. V. HOLMES, C.V.O., C.B.; and
Mr. J. P. BOLAND, M.P.

Mr. H. P. BOLAND, *Secretary*.Dr. Bertram
C. A. Windle.

Dr. BERTRAM C. A. WINDLE examined.

1093. The CHAIRMAN.—You are President of the Queen's College, Cork?—I am.

1094. I believe you are also a member of the Committee under whose control the School of Art of Cork is conducted?—That is so.

1095. Will you give us your opinion as to the importance of including instruction in art crafts in the functions of a School of Art?—I have two reasons which do not require very much laboring. I fancy, as most of the schools of art do include such things in their curriculum. In the first place, it is quite obvious there is no market for the products of any very large number of persons who are simply painting pictures, nor even is there a very large market for the products of persons who are able to illustrate books, so that, after all, what is called pure art can be pursued as a means of livelihood by comparatively few persons. No doubt it is a very attractive occupation to people of means, and to many professional people, as an interesting hobby, or occupation, but, as a means of livelihood, it cannot be expected to provide for a very large number of persons. On the other hand, there is a very considerable opening, and one which is increasing every day, for people who are capable of applying art to various purposes, such as those which I have indicated in the second section of my evidence, jewellery and enamelling and embroidery, writing, illuminating and heraldic work, stained glass, book-binding, wood carving, lace, crochet, and a number of such things. So, if schools of art are to be valuable, as I think they should be, from the industrial point of view, it is extremely important that they should provide instruction in these various art crafts. Then, in the next place, I think they give a definition to the teaching of design, which is otherwise lacking. I was for some time a member of the Birmingham School Board, and also on the Education Committee, and used to visit a great many of the schools. I always took a great interest in the art teaching. It seemed to me that it was one of the weak points that in teaching the boys and girls design, they were taught to regard the design as a definite entity in itself, and not as a thing that could have no real existence without something to which the design was to be applied. You would ask a child, "What is that drawing?" and be told "a design"; then you would ask "What is it a design for?" and be told "It is not a design for anything; it is a design." To my mind that is absurd. You must first think of what the design is going to be applied to. If it is going to be a tobacco jar, it wants different treatment from that which is necessary if it is to be for some other object. The material and purpose of the object to be made must be taken into consideration in the design. The design must be considered as something which is to be applied to a definite object. These are the two points I wish to draw attention to in this connection.

1096. Perhaps you would elaborate the best crafts to include in such a course of instruction?—I think in the first place in an ordinary School of Art the crafts must be what I should call of a minor character, and products of a small make. We considered for a long time in Birmingham, when I was a member of the Committee of the School of Art, the advisability of introducing wrought iron work. It was a thing which, personally, I would have liked very much to see introduced, and many others held the same view.

But the difficulties of manipulating, and the noise, and technical difficulties, were very considerable for a School of Art, and it has never been undertaken there, and I don't know whether it ever will be. Then, in reference to these other things, take jewellery and enamelling. In Birmingham there is a special school for that purpose, maintained partly by contributions from the jewellers, and partly from the rates. It is managed by a joint committee. It is bound, under the Act, to come under the jurisdiction of the School of Art Committee, but it is directed by a Sub-Committee, which is elected partly by the Jewellers' and Silversmiths' Association—a very large and powerful association—and partly by the Committee of the School of Art, and their findings have to be endorsed by the Committee of the School of Art, appointed by the Corporation. Personally, they always are. In this school so studies are pursued except those connected with jewellery, and matters relating to jewellery. But the boys and girls who go there, who are largely apprentices in the jewellery trade, go through a complete course of study in drawing, as well as in the applied arts. No one is allowed to go on to applied work until he shows himself capable of drawing from nature. No doubt, the improvement in jewellery, and particularly in enamelling, has been very great during the last few years. Enamelling had been very much neglected beforehand.

1097. They go through the general, ordinary course of the school up to a certain point?—Yes, from that on they pass on to applied design as relating to jewellery and silversmiths' work. Embroidery does not require very much to be said about it. Then we have writing and illuminating, and heraldic work. That work is useful for the production of illuminated addresses. They had got into a very stilted kind of form. We had completely lost the beautiful craft of writing as illustrated in old missals and church books, and the illumination had become very conventional, while the heraldic work was, most of it, very bad. I take a great interest in heraldry myself. A great deal of the heraldic drawing is extremely poor. Comparing the heraldic work, which we see in Morris's Prentice, with the heraldic work which we see in books, the one is a genuine piece of art, and the other is wooden. That is a thing I might say that could be made very interesting to students. Stained glass requires a larger plant, but not, by any means, so big as many people imagine. Book-binding, wood carving, and lace crochet are all pretty well known. I need not dilate on them. In connection with all these things I would like to say that, if they are to be really good, they must proceed from persons who have made a first hand study of nature, and have drawn from nature. The mere copying of old forms, the observation of old forms, is a very valuable thing—old pieces of jewellery and old embroidery—but the persons who wish to do really good work must start by drawing things from nature, and then evolve designs from what they have studied in nature. That is the way in which all good art has been done, and has got to be done now. Anybody who remembers, as we all do, what wall papers and carpets were before William Morris arose, and remembers the effects that he has produced by taking ordinary natural forms, natural plants, and introducing them into paper and carpets, will see what a difference there is in the art value of

the fact; and I would strongly urge that, in every country, it is very important that the people should have their attention directed specially to the plants and animals that are more or less characteristic of the country. Let them evolve their own art from their surroundings, in their own country.

1903. Would you say anything as to how you would propose that this aim of developing native character should be secured?—Yes; I think I would develop that in connection with both the most sections. In the first place, I think that the whole of Ireland ought to be able to look to Dublin for general direction, just as, in England, people look to London, and to London institutions. Perhaps it would be interesting for the Committee to hear about the experiment that we carried out in Birmingham, which was one of the first places where it was done on a large scale. When we started these crafts the great difficulty was to provide adequate teachers. In some cases there were no such persons. There were probably one or two really good persons in London whose time was very much occupied, for example, Mr. Henry Holliday, Mr. Lettaby and Miss May Morris, and it seemed that the only way was to try and find teachers in these different branches; so we found the most promising individuals we could, and gave them scholarships to go to London, and study under the kind of persons whose teaching we wanted to imitate as far as possible, and then we brought them back and set them to work. But we were not satisfied that the amount of time given to study was sufficient. After all, you cannot give much more than six months at the outside to persons under a scholarship, as the holders want to come back and earn their bread. We were not quite satisfied at the time that they were ready just then to walk alone, so we arranged with these persons with whom they had been trained in London, to come down occasionally, and they used to come down to the school once a quarter—I think it was three times a year—and spend a couple of days carefully going over all the work which had been done by the students, and talking to them, and, what is most important, discussing the whole thing afterwards privately with the teacher. It would not do to blame the teacher before the pupils, but any useful person would be able to go in and tell the teacher—especially if the teacher had been a pupil of his—"You are going on all right in such a direction; in the other direction you are falling back." We found that for a couple of years this kind of help was very valuable. That is the kind of help for which the existing parts of Ireland should be able to look to Dublin just in Birmingham to London.

1904. So, not only, as we hear in the case, that the training of teachers should go to Dublin—that is to say that they should come, not only once, but more often, to get instruction in their work here—but that the Metropolitan School of Art in Dublin should send down teachers occasionally into the various art schools of the country?—I should like to think that the art schools in the country would invite these people, and, of course, pay them for coming down, to supervise the work that is going on. It is quite clear that a poor country like this cannot afford to pay many of the highest class of teachers. Towns like Cork, Limerick, and so on, cannot afford to pay first-class teachers, such as are engaged at South Kensington, and places of that kind. There are not many of them, because there is not the money to pay them. If we had really first-class teachers in Dublin they could exercise an enormous influence over other schools by occasional visits. That is what we want.

1905. You think the teachers who are born and bred in the country, if properly trained, are more likely to evolve a national form of art than people who come in from outside?—That is my point in saying that you want to breed your own teachers; take your own capable pupil, send him somewhere to be properly trained, and bring him back to the place to which he belongs—that is what we are trying to do in connection with enamelling in Cork. I asked the Committee to give a scholarship to a capable young man who was able to do chasing and repoussé work, and knew the refinements of enamelling. We gave him a scholarship to go to Birmingham to do four months' work in the school of art in enamelling, on the understanding that he will teach for a period of not less than two years when he comes back. If we could have somebody over from Birmingham—it is too far—to see how that young man is getting on every three months for some years I believe it would have a most excellent result. The difficulty is that he

has got four months' training, and no doubt he will get the best he can out of it, but he will then have to walk alone, and he will be a little immature very likely. Then, with regard to evolving this national art, the point which I mention in my fourth question is a thing that attracted my attention a good deal when I was in England, because I have a great belief that every boy and every girl in every school ought to be taught to draw just as much as they are taught to write. I am convinced that as many boys and girls can be taught to draw up to a point as can be taught to write up to a point. It is a more matter of proper teaching in the beginning. Then I come to the question, why is it drawing is so unpopular, and why is there such bad drawing in the better Secondary schools. I was for a time Chairman of a Sub-committee of the Board of Education, on which I had to inquire into this matter, because we were trying to draw up a scheme for registration of teachers of Secondary schools in art, as we were in other things—in cookery, dress-making and so on. It was art that principally interested me. We took a great deal of evidence. The best result was that the reason that art teaching was unsuccessful in Secondary schools was that the art teachers could teach nothing, and knew nothing, but art. They were technical persons, but they had too little general culture. There is a most extraordinary art teacher in Harrow School, Mr. Egerton Hynes. He has produced an influence on art teaching in Harrow which is quite wonderful. There is another man at Charterhouse, whose name I have forgotten, who produced a very good effect. Mr. Hynes gave evidence which made it quite clear how he gained the influence that he possesses. He is a man of wide reading and considerable all-round knowledge. When he got a boy into his class he first of all found out what the boy was interested in, and, having done that, he worked him from that into art. He would get a boy who was, perhaps, a classical boy, and thought that drawing was a great bore, and begin to talk to him about Achilles, and the kind of armour he wore, and, perhaps, he would produce pictures to show what was meant. The boy would be interested in that, and he would be told "while you are here perhaps you might like to draw this in your sketch book to refer to when 'reading about Achilles.'" And so on in reference to other topics. The consequence was he established a perfect furore for art at Harrow. The ordinary art master could not do that. He does not know anything about these subjects. What we felt about these subjects was that it was very important to have men who would have, in connection with their art training, a general training in literature, history, and archaeology in particular, also in elementary field botany, and things of that kind. And generally, I think, that the teachers who are going to teach in these schools of art, who ought to be trained here in Dublin, ought to be instructed in the antiquities and natural history of their own country, so that they may know what are the characteristic things of Ireland, and what are the characteristics of ancient Celtic art, of that late Celtic art, which is being so much studied now, and where they come from—where, for instance, did all these knots come from in Celtic designs?—It is an illuminating thing to know that all these knots were developed from the widespread plaiting of baskets, and, by taking out various pieces of that, you get these patterns. That is interesting, and it often illuminates the mind of the student to be told things of that kind. In the same way teachers should know the flowers that are common in this country, some of which are not so common in England. I merely mention these as illustrations. I don't think you can get a really satisfactory teacher of art—this was the conclusion drawn from the evidence of the witnesses who appeared before our Committee—unless he has got a fair general education as well. And a scheme is now going to start this month in Birmingham for trying to supply such persons by means of a combination of the school of art and the university, which is to supply a series of lectures, and, at the end of a couple of years, give a diploma. Students from the art school side are to present Art Masters' certificates, and, from the other side, evidence that they have attended a certain number of courses specially designed for students of art, such as literature, classical archaeology, and things of that kind. I don't know how this will work out. Of course it is only an experiment, but it tends towards the direction which is desired by all head masters of secondary schools—that is, to produce teachers who will have a good general education. That general education must bear on the country, and its products, and

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its history, if they are to produce a national art. I think these are the points to which I wish to draw attention.

1056. Do you care to go back to the craft classes?—I think I have said all I wish to say, unless you wish to ask me any questions on them. Perhaps I should add something, in reference to Heading 5 in my summary of evidence, as to the influence of the School of Art on the art teaching in Primary schools. The best of the children in the Primary schools ought to come up to the School of Art to be taught art. I am not sufficiently acquainted with the Primary schools of Ireland to know whether art is taught in most of them, or in any of them; but, if it is, I would strongly urge that there should be some touch between teaching in the Primary schools and teaching in the School of Art, so that a boy or girl may pass naturally and properly from one stage to the other without any break. If you have the schools under different direction you get taught under one system in the Primary school, and perhaps when you come to the School of Art the master says, "You must forget all you have been taught, and begin at the starting point." We don't want dislocations of this kind in education. The art teaching in Primary schools ought to be under the supervision of the local School of Art.

1057. So that it will be in touch with the better methods of the metropolitan schools?—Yes.

1058. The Chairman.—I don't know that I have any question specially to ask you. I think the views you have put before the Committee are of great interest. The co-ordination of the system on which the whole thing must work is of great importance, and I think the idea of a wider general education for art teachers there is useful now is most interesting.

1059. The EARL OF WESTMONT.—I think you said you gave a scholarship in the technical school in Cork in order to send a pupil to Birmingham to study enamelling?—Yes.

1060. Can you tell us something of the history of the School of Art in Cork—how was it started, and what money is it endowed with?—I believe it is a very old institution, but it developed at any rate into a technical institute and school of art, which was endowed by a Mr. Crawford, a wealthy brewer, a very public-spirited man, who gave a great deal of money for public purposes. It has existed for a considerable time. When the Agriculture and Technical Instruction Act for Ireland came into operation the School of Art came under the Technical Education Committee of the Corporation of the city. Prior to that it had been managed by a committee of its own. I cannot tell you how that committee was elected; that was before I came to Cork. But the management of the school is now part of the work of the Technical Instruction Committee of the Corporation. That, of course, is maintained partly by money from the Department of Agriculture and partly by money from the Science and Art grants, and partly by money produced by a penny rate levied in Cork.

1061. Is this in connection with the Queen's College?—It is not connected with the Queen's College in any way. It is a Technical School which is a Corporate thing. I don't know whether any of the other Corporations have given scholarships of the same kind.

1062. Mr. Justice MANNING.—I have been very much interested by your statement that you thought every boy and every girl ought to learn to draw as he or she learns to write. I suppose that education of yours would apply to Primary schools?—Yes.

1063. And until there is a general movement in that direction it seems idle to expect any revival of art in Ireland?—Quite so. It is, no doubt, not merely an excellent training of hand and eye, but it is a splendid training in observation. The child who can draw—take a piece of a sweet pea, and draw the different parts of it, or draw any flower—gains, not only a considerable mastery over the muscles of the hand, but also a considerable power of observation, which is a fine education.

1064. That leads up to the next matter as to which I was going to ask you. If we are to develop great artists, painters, sculptors and architects in Ireland there must be a general education in drawing and the elements of art?—Certainly.

1065. Those developed in that way must be few, but, in your opinion, even as regards the multitude, who don't attain to artistic eminence, the elementary training in art is an education?—I have no doubt at all about that. I think it is a good education.

1076. Our attention has been called to the various phases of the commencement of great art movements in some country or place in a manner that one can hardly understand, but there are also movements of literary activity, and unless you teach the entire population to read and write you cannot take advantage of the wave when it comes?—Certainly.

1077. In your opinion, unless you teach the entire population more or less of the elements of art, you will be out of the possibility of the revival of art?—That is a strong point, with which I quite agree. But, apart altogether from that, I think it is a splendid piece of education, that can be made most interesting to children.

1078. I wish to emphasize that part of your evidence. You are aware that there is at present an effort made to teach elementary art, not only in Secondary schools, but also in the Primary schools, under the Board of National Education?—I have been so short a time in the country that I really don't know what is done in these schools.

1079. You have not had the opportunity of testing its usefulness?—No.

1080. If a clever boy were developed in that way in one of the Primary schools he would be lost to art unless there were some system of bursaries or exhibitions which would furnish him with the means of obtaining an education in the School of Art and, perhaps, ultimately in the Academy?—Certainly.

1081. You mentioned that in Cork they gave a boy a scholarship, and sent him to Birmingham to study. Have you thought of establishing a system of bursaries in connection with your school?—We have not at present, because we are so extremely badly off for money; but, if I may refer again to Birmingham, which is a rather striking example of a School of Art, I think, and is also the place with which I am most familiar, every year there was a considerable number of free admissions to the School of Art given among children in the elementary schools, so that really promising boys and girls could come up free to the School of Art, and be encouraged to go on with their art work there.

1082. You have had a remarkable opportunity of comparing the artistic talent of Irish and English boys and girls; I suppose there were girls as well as boys in the School of Art?—Yes.

1083. Compared with those of Birmingham, how do you think they rank, I mean as regards their general aptitude for art teaching?—I think they have got an extraordinary genius for art in Munster. I was very much struck with some of the work in Cork. I think the modelling is quite remarkable. There is a touch about it that is the touch of a real artist. I think perhaps they will do a great deal more in the way of art crafts than that they will do in exact things like engineering. I think the work in the way of designs done by some young girls is quite wonderful. There were two lace designs, one by a girl, aged sixteen, and the other by a girl, aged nineteen, which were quite excellent. One was from the sweet pea, and was a charming piece of design, quite spontaneous, and really original. The early training is not perhaps as good as in England. Art is a means of expressing ideas. You must have your ideas before you can express them. You cannot have those ideas without a good general education.

1084. Generally, are the class of boys and girls you speak of attending Secondary or Primary schools?—I should fancy that some of them are from the one, and some of them from the other.

1085. Have you had an opportunity—or have you been too short a time in the country to do so—of forming an estimate of the scholars in other parts of the country?—No. I have not seen the work in any of the other centres. But I don't quite know. I was looking yesterday at the things which are being shown in the shop of the Irish Arts Commission, in Clare-street, and there were some wooden things, which came from Belfast, many of which I thought were very good.

1086. What sort of things?—Bowls, caribours, and things like that. They were coloured with a very good stain, almost equal to enamel. It was the nearest approach to enamel I ever saw in wood. I don't know whether it was made in Belfast School of Art, but it was a very creditable production.

1087. You have no reason to suppose that the other parts of Ireland are less artistic than Cork?—I don't

suppose so. I don't know anything about art work in any other part of Ireland.

1088. Mr. HODGINS.—We must all agree that the ideas you have put before us are very interesting. I want to ask you if enamel ware is made in the School of Art here, and, if so, can you tell us how far your ideas are being realised?—I am afraid I don't know anything about the School of Art here. I have never been inside it.

1089. I thought it possible that you might make some suggestions towards improving the School of Art here.

1090. Mr. Justice MADDEN.—It is in evidence that the annual sum of about £4,000 is expended on the School of Art in Dublin. You would, I suppose, expect considerable results from the expenditure of such a large sum?—It is a considerable sum; yes.

1091. How would that compare as to amount with what is spent in Cork?—We have less than £4,000 in Cork to spread over the entire of art, science, and technical training.

1092. Anxiously?—Yes.

1093. In Birmingham how much did you spend on the school there?—I am afraid I could not give you the figure. I have a very bad head for figures. I don't remember. It must have been a considerable sum, because we had so many branch schools. Besides the central school, there were schools in the suburbs, and other night schools, which were conducted from the School of Art, in the buildings of elementary schools.

1094. Perhaps you could tell us the numbers that attend the work in the Cork School of Art, approximately?—That I cannot do; but I can let you have it.

1095. We can have it for our Appendix?—Very well. The chief item of expenditure ought to be the salary of the headmaster. If you have not got a good headmaster the school is bound to fail.

1096. Mr. HOLMES.—Have you a good building for the school in Cork?—Yes, we have.

1097. The EARL OF WYNDHAM.—Can you tell us, without giving figures, does the attendance at the Cork School of Art tend to increase or decrease?—

That I am afraid I cannot tell you; but I can get you the figures.

1098. Mr. Justice MADDEN.—If you will get a tabulated statement for the last few years of the amount expended, and of the attendance, separating male from female, it would be very useful?—Very well.

1099. Mr. HODGINS.—Do you happen to know if the buildings were paid for out of the foundation grant by Mr. Crawford?—Mr. Crawford built the place.

1100. The Corporation did not contribute largely?—As far as I am aware, they contributed nothing. I think Mr. Crawford built the place entirely.

1101. Mr. BOWMAN.—Arising out of your evidence as to teachers in Primary schools, we had an interesting statement that, when the summer courses are conducted here there are not many teachers from the Primary schools, owing to the fact that the National Board of Education has a separate system of instruction, and does not co-ordinate with the Department of Agriculture, under which the Metropolitan School of Art is. But a certain number of teachers have come up. Is there any suggestion you can make with regard to the teaching, in addition to the art teaching, carrying out this suggestion of yours, to interest teachers in the general and local antiquities of Ireland, and the old Celtic style of art, any suggestion you could make when the courses for teachers are being conducted here in the Metropolitan School of Art that would broaden their views outside the actual teaching of art?—I think that during that time you could have a few anti-popular lectures, well illustrated particularly with lantern-slides. That would have a good effect. Often a good lecture is most inspiring, if given by a man who thoroughly understands his subject and knows how to awaken interest. I think that is a most important thing; if you can only get them on to read about things themselves and awaken their interest, and get them to work, and do things for themselves. This is more interesting than attending a long course, and enables them to interest students afterwards.

1102. The CHAIRMAN.—You are aware, I dare say, that part of our inquiry is concerned with the Royal Hibernian Academy, but I understand that you have not got anything special to say about it?—No. I know very little about it.

SIR WALTER ARMSTRONG EXAMINED.

1103. The CHAIRMAN.—You are Director of the National Gallery of Ireland?—Yes.

1104. I think it would be the most convenient course if I were to ask you to state generally your opinion as to the possibilities of art in Ireland?—That is a large question.

1105. If you think it better I will take it more in detail?—Well, I will try to answer it. To begin with, I think that the whole history of the Irish people shows that there has been a race inhabiting the country for more than a thousand years which has got very exceptional artistic powers. It is one of the very few races in the world which have shown real originality in their art, and the art of whom have examination as to quality very deeply indeed. That is shown in the buildings. The architecture of these remains that we are accustomed to look at in other countries for indications of the nature of their civilisation, the metal articles, early illuminations, and so on, all show a real, liberal faculty for art. For some reason or other, that has died down very completely at certain times in the history of Ireland. But, for the last two or three centuries, there have been plenty of indications of its survival underneath the surface. A great many of the people who have distinguished themselves in art have had Irish blood in their veins. A very considerable proportion of these subjects of the British Crown who have been artists and architects have been Irish. I should say, judging by general information, that the majority of actors and actresses who have distinguished themselves in the United Kingdom have been more or less Irish by birth or parentage. Of the very considerable number of living artists who are of Irish birth, few have had the influence of an Irish education. A great many of those would, probably, I think, come from that section of the Irish people which has mixed Saxon and Celtic blood.

The qualities they show seem to me to be those you would expect from a mixture of those two bloods, and, as a matter of fact, they are qualities which you don't find in great abundance in either the pure Celt or the pure Anglo-Saxon. For reasons of that sort I think it would pay, and produce a very good result, if a really efficient system of teaching, not only the artists, but the public in this country, could be established, if better organised and more efficient schools could be established, and if there were larger opportunities for the public to familiarise themselves with good works of art, so as to make a proper demand upon the artists. At the present moment an Irish artist has not a severe public at all. He is able, after he is half-trained, to go out into the world, and to attempt to make a living; the knowledge of the people to whom he appeals is not sufficiently great to compel him to stay longer, and to wait until he has trained himself thoroughly, before he begins to make that attempt. I don't know whether I am speaking too generally, or whether that is the kind of information that you require?

1106. That is entirely the thing I would wish to ask your opinion about. That is all coming to your opinion as to the facilities that should exist in Ireland for art education?—I think if there were one first-rate school, and arrangements were made to keep that single first-rate school up to the highest pitch of efficiency, that that would serve the whole country. If, in Dublin, you had a first-rate school of fine art, and a first-rate school of applied art, those two things would raise the standard everywhere. To take a homely illustration: If you have a cricket match between England and Australia every two years, it arouses great interest in cricket, and improves the cricket-playing in the village greens. I think if you have some place where the best work will be taught and done, that you will by that means raise the whole standard of art in Ireland. At the present moment

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 Sir Walter Armstrong.

1107. The large number of those who desire to be professional artists go elsewhere for their education. They are obliged to.

1108. You mentioned just now two schools—one of fine arts and one of applied arts. Do you consider that these should be kept entirely separate in their control and management?—I think so. I don't see any reason why they should not. I think it would be easy to prevent their overlapping to any serious extent. I don't see any reason why they should be together. The fine artist and the decorative artist, so to speak—that is not the right word, but you understand what I mean—are entirely different things. The one man has to express himself, and should be a man with a free imagination, and should be able to bring out that imagination in free art, and do what he pleases. The other man has always got to work under severe conditions. He has got to subordinate himself to the architect, to utilitarian ends, and so on. These two kinds of work demand different resources. The one you can teach to a certain extent, but the other you can only enable a man to develop for himself.

1109. I suppose you would say that the education required up to a certain point would be the same?—Yes; the education, in so far as it consisted in teaching the boy how to use his tools, would be the same.

1110. But then, naturally, the objects being different, the methods of teaching ought to be different?—When once the knowledge as to how to use the tools has been acquired, and it comes to be applied, it would have to be applied in a different manner for each different purpose, and the teaching would have to be different.

1111. And I suppose, we may take it as your opinion that the teaching required for a student who wishes to become a professional artist should be given by the best artist?—I think so. Of course there are two schools of opinion on that matter. Some people think that the best way to teach a pupil who is going to be a Fine-artist is to train him under a single master, and on a single set of ideas. Other people think that the best system is that of the Royal Academy of London, which allows a great many different masters to succeed one another in teaching him. In London they have different men for each month. That is the position. I think there is something to be said for both views. A man of real originality is safer under the second system.

1112. I do not want to give you my opinion—I am endeavouring to ascertain yours?—I think it is very difficult to say which is the better.

1113. But in either case it is tuition by artists?—Yes.

1114. It is tuition different from that which would be given in the School of Art by trained teachers?—It is. I think it comes to this, if you were to put it in the form of a plan—that the students would go along one particular main road. For a certain distance all would go together. Those who showed an inclination for fine art would branch off at a certain point, and the other class would just remain on the original road for a short space. That would be the kind of thing; and the guidance along the fine art road ought to be under the guidance of people devoted to fine art.

1115. Then I would like to ask your opinion as to whether you think there is a prospect in Ireland of sufficient interest in fine arts to enable a good school of education in the fine arts to be successful?—I think, of course, that would be a mutual business. I think the only way to do it would be, first of all, to enable that school to live here. As soon as the school began to be good, and do good work, it would interest the public, and that interest would give it new vitality. They would begin to educate themselves, and to know what that school had to work towards. There is an institution here, the Taylor Art Scholarships, which is administered by the Royal Dublin Society, of which I have been one of the three judges for the last thirteen years. Every year certain prizes are given; about £100 altogether. That has been the means of producing a few certainly very good artists. They get a scholarship of only £50 a year, for two or three years, which enables them to go away to other places to study. One of them, Mr. Osborne, went to Antwerp; and another, Mr. O'Connell, went to London, and they became very good painters.

1116. Mr. HOLMES.—Are these scholarships given by the Royal Dublin Society?—The fund was left by Captain Taylor, and the Society are trustees for it, and it has done good. One of the artists I named, Mr. Osborne, came back to Dublin, and practised in Ireland. The other has remained in London. I think a more liberal expenditure in the same direction would do a great deal of good. I am quite certain that the material is here.

1117. As to the facilities for the exhibition of works of art, do you think those ought to be increased?—I think so. I think everything connected with art ought to be a work of art, to a certain extent; and I think it is impossible to attract people to an exhibition in the wrong sort of building, in the wrong situation. Of course, that is rather a counsel of perfection, but still, I think, it is true.

1118. The CHAIRMAN.—Of course, everybody admits that the position and the buildings of the Royal Hibernian Academy are unsatisfactory?—The position is unsatisfactory, the building is unsatisfactory, and the Royal Hibernian Academy has no funds to make the best of it, even as it is.

1119. There have been some very successful loan exhibitions in Dublin within the last seven or eight years?—There have been three loan exhibitions, which were very successful.

1120. Those have been really well attended?—Very well attended. The first one was a small exhibition, got up by myself and a few others. We were told it was quite impossible to clear our expenses, and we got up a guarantee fund accordingly, but did not call on the guarantors.

1121. Mr. BOLAND.—Where was that held?—In the little hall in Moleworth-street. We paid all our expenses. I believe, as a matter of fact, there was a loss of £2 10s., which we paid between us.

1122. The CHAIRMAN.—What should we gather from that—that in your opinion there is an interest in art?—Yes; because these were very expensive pictures. There were only ninety of them, and we had to insure them for about £130,000. That was very expensive, to begin with. It was an expensive little exhibition. It was the first of its kind. Still, it paid its expenses.

1123. These were not modern pictures?—Yes, they were.

1124. Mr. JUSTICE MANNING.—I think it was the first time there were Corots brought over here?—Yes; one side of the room was filled with French and Dutch pictures, and the other with English.

1125. The CHAIRMAN.—And Whistler?—Yes; Whistler, Millais, and others.

1126. Would it have been as successful if it had been held in Lower Abbey-street?—I don't think it would. We could not have made it look attractive. We were able to make the room very attractive. We got the whole thing to look in harmony with the exhibition. We draped the hall. It was an expensive little exhibition.

1127. As to the relative fractions of the Metropolitan School of Art and the Royal Hibernian Academy—have you anything to say to the Committee on that point?—Nothing, except what I have said as to the distinction between the two forms of art. It seems to me that the Metropolitan School of Art ought to be restricted to applied art, and to the elements of art. The Hibernian Academy School ought to be directed entirely to training in fine art.

1128. Do you think they have been overlapping?—To a certain extent, of course, they have. For instance, there is a School of Sculpture here in the Metropolitan School of Art, which has been very good. It had a first-rate master—one of the most successful masters in Europe. They had Mr. John Hughes, and during his time it was an extremely successful school. But, of course, it was overlapping.

1129. Only the Royal Hibernian Academy were not doing that themselves?—I don't know. I cannot say whether they were. It is quite possible they could get no sculptors.

1130. The CHAIRMAN.—We understand they have no room for anything else in it except the one life School.

1131. Mr. JUSTICE MANNING.—You think that the work of Mr. Hughes would have been more fitly done in the Royal Hibernian Academy?—It would have been a more appropriate place; and he was himself

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one of the Royal Hibernian Academicians. The probability is that, under different conditions, he would have been there.

1132. The CHAIRMAN.—We have heard evidence from different witnesses as to the necessity of having Life Classes in the Metropolitan School of Art in carrying on their work, so far as they are concerned with applied art, and I should like to ask your opinion. Do you think there is room for, and that there ought to be, Life Classes in the Metropolitan School of Art, and also in the Royal Hibernian Academy, for the higher branches of applied art?—Certainly, I should say there should be Life Classes in the Metropolitan School of Art for modelling and for drawing; and certainly you would require a Life School for painting in the Royal Hibernian Academy. You cannot teach a man to be a decorator unless you teach him to draw from life.

1133. That tallies with the evidence we have heard. As a matter of fact, in wood carving, stained glass decorations, and various other branches of applied art, drawing from life is necessary—I don't think it is carried beyond that?—The painting would be done on a different basis. Painting from life in a school of fine art should be done for the purposes of painting pictures, and to teach men how to get colour and texture, and so on, into their pictures. That would be the purpose in painting from life in a fine art school. Painting from life in a decorative school would be much simpler. The colouring that would be necessary in a picture would not be the kind of colour required in a stained glass window, or in the decoration of rooms, or anything of that kind.

1134. The CHAIRMAN.—I think there can be no doubt that there is a very great difference, and I only wanted to obtain your opinion about that.

1135. The EARL OF WATERFORD.—We sometimes hear that Irishmen display most brilliant qualities when they go elsewhere, but these qualities are not always so apparent when they remain at home. I gather from your evidence that you do not agree with that?—I don't know. I think I do agree with that, but of course only in this way, that I don't think they have got the same field at home.

1136. That is what I was coming to. I was going to ask would you consider, if a properly-equipped School of Art were set up in Dublin, with every facility, that it would have as much chance of success as a similar school elsewhere?—I think so. I think it would have a better chance of success. If Irishmen of artistic inclinations could get the training required in Dublin, I don't see why they should go anywhere else.

1137. Do you think at the present moment there is much evidence of a real desire for art in Ireland?—No. I should not say that there was very much; in fact I think one of the things that have to be met is the comparative indifference of the population of Ireland to any intellectual form of pursuit. I know it is as the case with regard to music. Some good concerts have occasionally been given which I have attended, and the room was almost empty.

1138. No interest or enthusiasm were displayed in them?—No.

1139. Then some attempt was made to create an interest in good music and the result so far has been entirely unsuccessful?—Yes, I believe so. You do not hear much good music here except when they have imported orchestras. When we had the Halle orchestra here for instance then the concerts were well attended. That applies to everything. For some reason or other, interest in all kinds of intellectual pursuits in Ireland has dropped to a level below that of the other countries of Europe. You cannot read an Irish newspaper without noticing that if a man intellectually famous all over the world dies abroad he is called a Mr. So-and-So. You have got to cure those things. Giving facilities in art is one of the means of curing them, and, after all, it is a very cheap way of doing it.

1140. The CHAIRMAN.—It would be rather difficult to develop enthusiasm in connection with the Royal Hibernian Academy as it exists at the present time—in order to get up enthusiasm for art you must alter its conditions considerably, and with this object, you would be in favour of bringing it to a more prominent site?—I would.

1141. Have you any suggestions to make as to the most suitable site?—I don't mean in the matter of exact locality, but as to what part of Dublin would be the most attractive?—I think this part of Dublin where we are.

1142. If it were housed in suitable buildings, on a good site, do you think it would attract larger numbers to the exhibitions?—I am quite sure it would if it were housed in a building which, to start with, was attractive, and could be made to be harmonious with the things put into it.

1143. Mr. JAMES MACEY.—That might have an effect also on the sale of pictures, by attracting possible purchasers in greater numbers?—I think it would have an effect on everything connected with art.

1144. You are evidently not dependent as to the possibility of creating a School of Art in Dublin?—I don't see how art can be dependent when one sees what the Irish have done.

1145. Unfortunately many people are dependent—I am glad you are not one of the number?—I think that is only because they don't study the history of Irish art. The things that have been done in Ireland are quite decisive as to the powers of the race.

1146. It would be a rather surprising thing if, in existing conditions, there were any enthusiasm about art, or any successful School of Art developed in Ireland—you must change the conditions before you can hope for a successful result?—Which conditions do you mean now?

1147. I refer to what you have said generally—the absence of efficient teaching of art, and of interest in art in Ireland generally. The attempts made by South Kensington throughout Ireland were a failure, as a rule?—Yes, and they deserved to be.

1148. That is my point. We need not go into details about that. They were necessarily a failure, but there is a less idle effort now being made to stimulate art throughout Ireland, is that not so?—I think so. It seems to me that is at the bottom of the whole of this movement. But, of course, in the formative arts. I don't think there has been any special movement.

1149. There has been what is really the foundation of art, just as reading and writing are the foundation of literature, in the elementary and secondary schools?—Has not that been dying down?

1150. That is not my information?—Are they not abandoning that?

1151. Not to my knowledge?—Well, I don't know anything about that.

1152. That must be the foundation of a revival, even if not, of art?—Yes; you will find the first signs of a healthy movement as an attempt to teach these things.

1153. It would be possible to bring forward promising pupils from the Primary and Secondary schools to the School of Art here by means of bursaries and endowments of that kind?—Personally, I should believe very much more in beginning at the top than at the bottom. If you begin at the bottom you don't know where you are going to, but, if you begin at the top, and provide machinery by which everybody can climb up, you are doing good in every direction.

1154. Your advice is to apply ourselves to the top?—Yes.

1155. The law of supply and demand, I suppose, prevails even in the region of the fine arts—what about the demand for good pictures in Dublin, good contemporary pictures, the work of the year, in the exhibition of the Academy?—I suppose you mean by the law of supply and demand supply following demand. My own impression, and that of artists, is generally the other way round—that the demand follows the supply in these cases.

1156. That is what I thought you would probably say—and, if there were a really effective first-class School of Art here producing good works, there would be an increasing demand?—I think so.

1157. Is it not possible that a demand might come from quarters outside of Dublin, or outside Ireland?—Certainly, it could. A good many of these young men who are now doing such very good work are Irish, but their work is almost entirely outside Ireland.

1158. Some people say you never sell pictures in Dublin, or never sell pictures in Ireland—that is not the whole question—if you had a fine School of Art here a market would arise for such pictures?—I think so.

1159. Outside Ireland?—In Ireland as well as outside Ireland.

1160. If you had a fine School of Art you would have people going to it who now have to go elsewhere, and you would have artists in Ireland who would not go away to London to practise?—At present everybody who

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is without private means must either get an imperfect education here, or win these scholarships and get his education abroad.

1160. Mr. HOSKINS.—I suppose so long as there is a market outside Ireland there would be a tendency for the artist to transfer himself to the neighbourhood of his market?—Yes.

1162. So the services of Irish artists would tend to be lost to the country, to a great extent, unless a demand for pictures arose here such as would make him stay in Ireland?—Yes. That is what appears just now.

1163. As you have had very wide experience of art education in the different countries of Europe, I think you might possibly make some suggestions as to how best to establish a School of Fine Art in Dublin?—How would you organise it: whom would you put in under?—The school devoted to Fine Art I would put under the Hibernian Academy. My idea was that the Hibernian Academy should be assisted financially, so that it would be able to have a good place for the School, and be able to employ one or two permanent teachers, and give fees to members of their own body who would teach, which would be a sufficient inducement to them to give up their time to it. That seems to me to be the most obvious and most efficient organisation for a Fine Art School. They ought to have a teacher of painting, and a teacher of sculpture—permanent teachers—to lay the foundations. Then they would have such members of their own body as showed any feeling in that way, and who would take pains to teach. I don't think they could establish here the French system of the Atelier, with a single painter at the head of a large number of pupils paying fees. I don't think the number of pupils would be sufficient, and it is not the custom in these countries.

1164. You look upon it as indispensable to supply trained teachers in painting and sculpture?—I think there must be trained teachers, not necessarily successful painters, to lay the foundations, to tell people about colours, brushes, and all sorts of things like that, and trained teachers of sculpture to show men how to build up their figures, how to make the supporting frames and all that sort of thing.

1165. Do you think that the Academy itself could supply these teachers from its own body?—I don't think they could. I think they would require to have teachers from outside.

1166. But they are quite capable of supervising the work?—At present they have some good painters, and they could take their share, and, as the school went on, the standard would right itself, and would become higher and higher, and the men would become more efficient as visitors.

1167. Do you think it would be necessary to provide increased fees for visitors, or would they do it as a labour of love?—They should have increased fees.

1168. What is done in the Royal Academy in London?—In London they give a monthly fee to each visitor.

1169. That is very little, is it not?—It is very little. The visitor goes down about twice a week to the Academy Schools in London.

1170. And spends a few hours?—He spends practically all day. And, as far as the organisation of the school applies there, I think that the two chief things that have to be done is to avoid the mistakes they used to make in South Kensington. One is, that teaching a man to do extremely clever things with his compass, and with his fingers, is teaching him to be a designer, which it is not; and another is, they do not put forward principles enough. There are a certain number of principles in decoration. They are things which a genius can disregard, but which a man not a genius should follow—such a simple thing as that a decoration should be higher in tone than the ground is upon. A wall decoration, with a light pattern upon a dark ground is, a priori, a better thing than the reverse. Of course a person of great ability may reverse it, but that is the sort of principle which ought to be taught, and then they ought to be made to decorate, and not merely to do clever things. I went around the exhibition of prize designs at South Kensington some years ago with a Departmental Committee of which I was a member. Prizes were given all over the place for things that would send you to Redin to see used as decorations on walls, things extremely elaborate and ingenious, with every conceivable colour, carve, and twist employed, but the result was mass. That is the kind of mistake they used to make in South Kensington. They confused the tool

with the object. They have changed greatly under the present regime.

1171. Do the same faults pervade this Metropolitan School of Art in Dublin?—Really, I would rather not say anything about that, because I don't know well enough at the present moment. I have not been to there for some time. I don't know what the present master is doing. I think, speaking generally, that has been the vice of the South Kensington system. It seems a simple thing to tell a man that the architect's design must be the basis of his decoration, but that was not done, and a man would be allowed to put a Gothic decoration on a Renaissance building. Those broad principles have been violated.

1172. The CHAIRMAN.—You want a Women to reverse the process?—Yes.

1173. Mr. HOSKINS.—Are you familiar with the School of Art here?—I have been in it frequently in my time, but I am not familiar with the working of it, and it would be better not to make any practical suggestions.

1174. You don't feel able to make any suggestions as to its improvement?—Not beyond the things I have been saying—that there ought to be a better general idea of what a School of Decorative Art should do.

1175. It is a question of finding able men to preside over it, is it not?—men who themselves have got good brains?—That great difficulty, I think, of the South Kensington system has been the difficulty of getting good judges.

1176. Going back to the proposed School of Fine Arts, how many rooms would you require—at present they have only one room for teaching purposes?—I believe they would require at least three. They would require a painting school, for painting from life; a modelling school, and a drawing school; and then, of course, there might be a question of the division of male and female students, which would complicate matters. But from the pure art point of view, three rooms would be enough.

1177. With side rooms for teachers?—Yes. That would be desirable; but, for the school itself, three good rooms would do.

1178. A new building for the Hibernian Academy here should be larger than the existing one, and should provide a bigger space for hanging pictures?—I think it ought to be much larger. The present one provides a good deal of hanging space, but it is much too high. You see pictures as high as the top of the room. I should say that around the walls they ought to have twice as much space as they have.

1179. At present they have 450 lineal feet. You would give them something like double that?—I think so. I have not gone into that question.

1180. If you provided them with a new building, in a better street, would you give them the occupation of it the whole year round, or only for the period of their exhibitions?—In Edinburgh they have it for only four months of the year?—In Edinburgh they have got the exhibition rooms for only four months of the year, but they have their private rooms always. Certainly, it would be a great advantage to have the building all the year round.

1181. I suppose they could use it for other exhibitions?—They could have loan exhibitions.

1182. They could let it out as a source of income?—Yes, they could, though it would not be well to do that to more than a limited extent, and for a limited purpose.

1183. The CHAIRMAN.—For purposes connected with art?—Yes; I don't think it would do to let it for a ball.

1184. The EARL OF WHITCHAMPEL.—I think you said that if there were proper accommodation, and proper encouragement for art, a market would arise in Ireland, you thought, for the sale of pictures?—I think so.

1185. Your opinion then, knowing Ireland as you do, is that there is a prospect that the class of persons who are likely to be patrons of art, who have got money enough to buy pictures, and education enough to appreciate them, and nice houses to put them in, is more likely to increase than to decrease?—I think so, if you had a school, and for this reason. At the present moment art education can be got in Ireland only by persons in more or less easy circumstances, and those people, when they have learned what they can learn here, go to Paris, or some school outside Ireland, and they never come back. But, if you had an efficient school here, you would have a good many people educated in it who cannot get that

education now. They would stay in Dublin. Their friends would buy pictures, and they would gradually lead up to public enthusiasm. At least, that is my belief.

1186. Mr. BOLAND.—I want to ask as to some points which arise out of what you have said, and out of the spirit of your evidence. First of all, as regards the movement for keeping the Academy going, you think they should be given a site, and a good building, in a better centre. At present they get only £200 a year endowment. Do you think that is sufficient, or would it require an additional endowment to take the position which you suggest?—I think it would require help in supporting the expenses of its school over and above the £200 a year. Beyond that I could not like to say.

1187. That would be, possibly, for some years, until it got into a good financial position?—Yes; I should say that, if they received this additional sum for a certain number of years, it would be sufficient.

1188. Then, with regard to the actual building, which it has at present, what is your view? Suppose it was sold, should the capital sum be retained by the Academy to enable it to carry on its work?—I am afraid I cannot answer questions like that. I am only an honorary member of the Academy. I have no real knowledge of these things.

1189. You have made a very interesting suggestion here about facilities for exhibitions of works of art. We had a suggestion that they should be increased, not only in Dublin, but in other Irish centres. Would you wish to see these collections put together by the Royal Hibernian Academy subsequently sent up to Belfast, or down to Cork?—I would not like to suggest that the Government should take any active part in this kind of thing. I don't know that I ought to suggest a thing like that.

1190. I take it you mean you would like to see exhibitions of art in other parts of the country, and not have them confined to Dublin—these loan exhibitions?—I think it would be an extremely good thing if the loan exhibitions could be taken to Belfast after being here; because, in Belfast, of course, there is a great potential power of patronising art.

1191. With regard to the actual building, when it was erected, of course, you know that it would be required for the Hibernian Academy Exhibition only for a certain time of the year, and for several months of the year it would be vacant. During that time, I think, a very good use to which it could be put is for these loan exhibitions, and it might also be used for other purposes connected with art. Do you think that it should be vested in the Royal Hibernian Academy, that they should have complete control over the building, or that it should be handed over to some other body for the remaining six or eight months of the year: in whom would you vest the control of the building?—I think it should be vested in the Royal Hibernian Academy, with security taken for its proper use.

1192. With regard to Irish architecture, you stated that from the earliest period it had a defined character of its own. Do you see anything in the present movement in Ireland leading towards the development of that old Irish style of architecture?—There are instances of it in the country.

1193. Do you think the tendency is rather in that direction?—I don't think there is sufficient knowledge of it yet. I think that is one of the very reasons why I should like to have a better school of art here and a larger school of art here, because the knowledge of that kind of thing is too rare. Everybody is educated in the use of language, so that when a revival comes, if you get the poets, you can get the poetry. But nobody is educated in that appreciation of architecture.

1194. You told us that the interest in intellectual pursuits has not been so great as it ought to have been within the last few years. For instance, that the newspapers do not take that interest which you would expect them to take in matters of that sort. Of course, you are aware that there is a very great movement going on at present—the revival of the Irish language—which is creating a great interest in artistic matters, especially with regard to our older history. The history of Irish architecture, for example, is much

more studied by people who are students of the Irish language than by those who are not?—Is that so?

1195. So I merely wish to suggest to you that, while reading papers written in English, you have an impression that possibly there is not so much interest in these intellectual pursuits, but possibly, when one is acquainted with the people studying Irish, he might find that they are taking a very great interest in these matters of antiquity and matters of art?—I have not the slightest doubt that they will do so in the long run, if proper measures are taken, but, so far, I have not seen much sign of it. I have heard about a good deal, I have been referred to in some cases in connection with competing plans, and so on, and I never found any particular knowledge anywhere.

1196. Competing plans of architects?—Yes.

1197. You have no particular knowledge of this movement for the revival of the Irish language, and how it has affected intellectual pursuits?—I know about all these movements that are going on, but I have not seen any signs of it having done much towards the revival of the study of old Irish art.

1198. It has been my own experience, undoubtedly, particularly in the country parts, where an interest is taken, not only in local antiquities, but also in the study of the old system of Celtic interlacing, for instance?—That is not the same thing.

1199. An intellectual interest has been created by the study of the Irish language?—Of course there has been a great deal of study of Celtic art from the archaeological point of view, ever since the days when Petrie, Miss Stokes, and Lord Dunsany and others started it, and long before the Irish language movement began. That was really archaeological study. A great many people thought they were studying art, but they were not.

1200. I quite agree that that had a great effect among certain classes, but it had not got down among the people until this movement for the revival of the Irish language came. The movement you refer to was confined to a few wealthy people, who were able to interest themselves in these things, but there was not the general interest in these matters which has been created by the Irish language movement: I suppose you are not acquainted with that?—In any case, it is a point in favour of what I was saying about the necessity for a better education in art.

1201. The CHAIRMAN.—Perhaps you could tell us whether the attendance at the National Gallery in Dublin has been tending to increase or to diminish?—It has been tending very much to increase, and, of course, we have very large attendances on Sundays, when the poorer classes come there.

1202. Does that maintain itself or increase?—That increases very considerably, indeed.

1203. So you certainly would not say that there is a dwindling interest, in any case, in the National Gallery, for instance?—I think not.

1204. The point of my question is—it has been suggested that when an exhibition is going on, if a new thing is started, people will come to see it, but that the interest in it soon lapses, and it would diminish after a certain time: That is not your experience, as far as the attendance at the National Gallery is concerned?—No, it is the reverse of my experience. There is, of course, a special reason why they should take an interest in the National Gallery. It has been very much improved, and the building has been very much improved, and so on. During the last few years. Of course, in every country, it does not matter whether they are an artistic or an inartistic race, people will go to see things when the opportunity now seeing them is rare, but they won't go to see things which they can see at any time. In London people never go near the National Gallery who will come to Italy to see a single picture. So it is everywhere else. People will go to a loan exhibition here more eagerly than to the National Gallery.

1205. Mr. HARTLEY.—You make no charge for admission to the National Gallery?—For five days in the week it is free, and on Thursdays and Fridays there is a charge of sixpence. The result is we have no visitors on Thursdays and Fridays at all, scarcely.

1206. The CHAIRMAN.—Are they students' days?—Yes.

1207. Are there many of those?—Very few; about a dozen.

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1202. The CHAIRMAN.—Mr. Yeats, you are well known in the domain of literature, and you have been known enough to come here to give evidence on this inquiry, in which we are engaged, with reference to the working of the Metropolitan School of Art and the Royal Hibernian Academy. Is it not the case that you have some knowledge of the Metropolitan School of Art?—I was a student in the Metropolitan School of Art for, I think, two years; I was also, for about the same time, a student at the Academy School of Art. What I would particularly like to say is that the contrast between the two schools was a contrast between a system on the one hand and the influence of individuals upon the other. The whole system of teaching at the Metropolitan School of Art was, in the opinion—I do not say of myself merely, but of all the students who had to go through with it—boring, and destructive of enthusiasm, and of all kinds of individuality. That primarily arose from one cause. In the Metropolitan School of Art you went through a routine, you were in your fourth year there before you got into the Life Class. You were kept working at geometry; you were kept drawing eyes and noses; you were kept working from the antique, and then, when you came to the Life Class, you came to it with whatever individuality you had largely crushed out. If a very young boy joined the school he did not, I think, suffer so much; but any young man of seventeen or eighteen, in whose individual life was working, suffered very greatly. The occupation of every student was simply to erode the system. He was the more successful the more the law was broken. Personally, I eroded it; every student eroded it by all kinds of dodges. The great object was to get to the Life Class as soon as possible. On the other hand, in the Academy you were admitted to the Life Class the moment you showed a drawing of a certain competence. It is only after you have studied from the life that you can even understand the antique. After you have studied from the life the antique begins to be full of meaning, and you can work at it with enthusiasm. I was bored to death by that routine, and in consequence I have left Art, and taken to literature. And I am quite certain that my opinion is an accurate reflection of the opinions of the students of that time, and, I think I may say, an accurate reflection of the Master's opinion too. I remember one student, who was very much in earnest about his work, coming to us in the Modelling room in a state of great indignation. The Head Master, Mr. Lyon, had, he said, sent for him, and offered him a scholarship, and he said, "I don't want to become Master here; I wish to become an artist"; and the Head Master said to him, "We can't make artists; to become an artist you must go to Paris." He had not money enough to go to Paris. On another occasion the Head Master brought me to look at the work of his favourite pupils, and that work was all designing for carpets. They were commercial hacks; there was no artist amongst them. On the other hand, in the Academy, I can't say that we had a great respect for our teachers. It is only right to say that some of them, in our opinions, were capable of teaching; but we learned from each other. A student learns more from his fellow-students than he does from his teacher. If there is a good teacher, so much the better; but the only teacher a student can learn from is a good creative artist, because there is no teaching worth anything except the infection from a creative mind. Well, you have the Academy School going on, and you have the infection that comes from the best students there, and the influence of one creative faculty on the others. You also have the chance of having some day a competent teacher; but he must be a competent artist. I feel that I am rather laying down the law, but I suppose that one is privileged on someone like this; I would, however, like to say one thing more. The influence of the individual mind must be assisted by the influence of great examples of Modern Art exhibited somewhere. It must be Modern Art, because the problem which the artist has to solve, whether here or in France, or at the ends of the earth, is the same. The artist has to express the emotions of today. He has to learn his language from men who have the same place in the stream of time, and the evolution of things. The student will learn more from a modern man of moderate genius than from the greatest of the ancients; but, after he has learned from the modern artist, he will be able to learn from the great ancients. We want in Ire-

land standards on every question. We have no standards in anything. I am confronted with that in my own particular work of literature; we have no standards anywhere. If we are to have Fine Art it is a life and death matter, beside which all questions of teaching are unimportant, that we should get great examples of modern work. Then, having got that, we must liberate the individual mind of some artist from all interference, and set it to teach without being thwarted by a system. A system can do nothing except to create the commonplace. It is created for an average man to teach in order that he may produce average artists.

1203. Do I take it that, in your opinion, one of the chief objects in obtaining a good Academy School would be to induce students to come and to raise the standard of work?—Yes; certainly.

1210. But, at the same time, you say that naturally it would be better that those who had the control of the teaching should be the best possible men?—Certainly. Of course there are one or two men in the Academy at present who are quite capable of teaching. Mr. O'Connell, for instance, is an excellent teacher, and an excellent artist. It is essential that the students should believe in the teacher.

1211. What would you say as to the value of the Metropolitan School of Art for the purposes of Technical Education and Art applied to Industries?—Well, I do not feel competent to speak on that, except that I don't think the designing is very good. That is my recollection—I speak of a recollection of some years ago. But I don't feel competent to speak on the Technical side.

1212. What I was rather aiming at was that I understand your object in your educational scheme in the Metropolitan School was to become an artist?—Yes; certainly.

1213. And there you found the education to fail?—Yes.

1214. But I was only suggesting that there might be another reason for its existence—there might be other work for it to do that might be very good?—No doubt.

1215. Up to a certain point, but the final education of the artist would be in the Academy School under the instruction of artists?—Yes; quite so.

1216. Mr. JUSTICE MARQUESS.—But would you say the whole of his education? No doubt the final education should be by artists, but must not your great artist that is to arise in Ireland, to use a familiar expression, "go through the mill"—must he not learn the rudiments for some time, and be kept at that work, though it may be that his consciousness of genius may make him a little more impatient?—The best way in which to find out the way in which great artists are produced is to look back to the way in which they were produced in the past when the art student was apprenticed to some painter, and was left under his teaching. I am not objecting to systems in themselves, but to a system that is not the creation of an individual artist. Every creative worker will impose a system on himself, and on those whom he is teaching. But I object to this impersonal system that any incompetent man may teach in.

1217. I am sure there is a great deal to be said in favour of the old system of apprenticeship; but, somehow, whether by apprenticeship, or in a school, the artist must begin!—The student must try to draw from the model as well as he can. He must be put to the living model.

1218. Then you would, I am sure, be in favour of strengthening and developing the Academy?—Yes, certainly. If possible reform it, but certainly strengthen it, because the rising tide of art feeling in the country will reform it in the course of time.

1219. The CHAIRMAN.—Do you think that, if it were given better premises, and a good chance to do its work, the reform would come?—Yes. It has great need, for instance, of a proper sculpture room.

1220. Mr. JUSTICE MARQUESS.—Do you think there is a rising tide of artistic feeling in Ireland?—Well, I won't say that there is yet, but there are individual artists coming who are very much better than the old generation. The new men who have lately joined the Academy are far better than the old men.

1221. The EARL OF WHARTON.—Do you consider that an institution such as the Metropolitan School of Art should be under the management of a Board of Agriculture?—Well, it seems curious to have a man from agriculture to encourage Art; but I don't speak on that.

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Mr. William
Butler Yeats.

1222. Do you consider that there should be two Life Schools, as at present?—Well, in the days when I was a student we were glad to have both; but, if the Academy had a good school, there would probably be no need for the other.

1223. Is not the work done in the Life School class of the Metropolitan School of Art much the same as that done in the Academy School?—I am speaking of the collection of a good many years ago. It was much the same, except that the classes were a great deal less frequent. The atmosphere was less vital.

1224. You say it took four years to get into the Life Class at the Metropolitan School?—I talked it over yesterday with an old fellow-student, who has been a South Kensington teacher. He gave me a list, which he could not absolutely guarantee, of the subjects; but he said that a good student would be in his fourth year before he got into the Life Class if he went through all the routine. He bore me out in saying that the occupation of the student was to evade it.

1225. Mr. HOLLAND.—Can you make any suggestion as to how the Academy School can be strengthened and improved. One witness suggested that there should be good teachers continuously there?—Yes. Well, I should think the simplest way possible would be to give Mr. Orpen a sufficient stipend to make it worth his while to live in Dublin and teach in that school. If not, possibly some other good artist. You need not get testaments. But, above all, he must be a good artist and have a creative mind, capable of affecting the students.

1226. Do you think the presence of an Academy Visitor would interfere with the work of such a teacher?—Oh, the students never took any notice of the Visitor. The occupation of the Visitor was to keep order. His teaching was a joke. The students learned from the best student that was there. The Visitor was nobody, and knew that the students thought he was nobody.

1227. If you had Mr. Orpen there, there would be no necessity for visitors, for he would both maintain order and teach?—Quite so.

1228. What stipend should a man of that class get?—Not a great deal. Artists are not well paid.

1229. He would be able to continue his own work?—It would have to be arranged so that he could continue his own work.

1230. Do you think that the fact of having one teacher under such an arrangement as that would ultimately have a narrowing effect on the students—ultimately that a change is essential from time to time?—Yes, if the men are good; but anything is better than a bad teacher in a system however good.

1231. Mr. Justice MAIDEN.—All the great schools have been created by individual teachers, and they may have been narrowed in this sense, but that is an advantage. Witness.—That is so. In Paris students get together, found a studio, and invite an artist to teach in it. The artist does so for nothing.

1232. Mr. HOLLAND.—They invite him to come and teach?—They invite him to come and teach.

1233. The CHAIRMAN.—They don't pay fees?—So I understand.

Mr. GEORGE BROWN examined.

Mr. George
Brown.

1234. The CHAIRMAN.—You have been good enough to come here to give evidence before this Committee, and I think I had better say that the subject of our inquiry is the working of the Royal Hibernian Academy and the Metropolitan School of Art; and that the best thing I can do is to ask you whether you can make any observations generally on the subject?—Well, I was asked about five or ten minutes ago to come here, without my ideas being very clear on the subject; but I understand it is the reform of the teaching of the Academy and of the Art School. I had experience in both. I was an art student a number of years ago, and went through the School of Art, and the Academy. With regard to the Academy, my opinion is, that so far as Art, pure and simple, is concerned, apart from design, the Academy is the proper place for that teaching to be carried on, and I think assistance should be given to it to do so. But it should be on the condition of supervision being exercised over the way in which the money is spent. When I was an art student there I painted from the life. There were four Visitors,

1235. The EARL OF WINTERTON.—How is that studio supported?—I haven't any knowledge, but I think the students support it themselves. Of course great studios arise otherwise, but I understand that a very usual course is to found a studio, and invite a teacher.

1236. Mr. BELLAMY.—We have had a general exposition of opinion from other witnesses, that the present position of the Academy is unsatisfactory, and that some place near this Art building would be suitable—do you agree to that?—I do agree to that; but I think position of less importance than competent teaching. You may start a good exhibition anywhere. But, undoubtedly, you should have good rooms.

1237. That leads me to the question of a buying public; they would be more likely to frequent a place in this locality than elsewhere?—I have no doubt that that is so.

1238. Have you had any experience of the success of the small exhibitions in Malvern-street?—Yes, I have been greatly surprised during the last four or five years by the increasing success of such things. Each seems to have done better than the one before it; and that has been due largely to Mr. Lane's agitation, which caused a general interest in art.

1239. In the way of bringing in modern pictures?—Bringing people in, and causing an excitement about Modern Art. I have seen a good deal of these exhibitions. My brother exhibited, and Mr. Russell exhibited, and did surprisingly well, in comparison with what such things did a few years ago.

1240. The CHAIRMAN.—One of the advantages of a new gallery for the Hibernian Academy would be that the gallery, at other times than those at which they would use it for their annual exhibition, might be used for an exhibition of Modern Pictures?—Yes.

1241. And would be of great educational value?—There might be a permanent gallery attached to it for modern work.

1242. Yes, that has been suggested. The question of a permanent gallery is not one which comes within the terms of reference of this Committee; but it has been suggested before that such a thing would be of great use.—Witness.—But, as regards this question of Modern Pictures, intense interest was excited amongst all the students when a few of Whistler's pictures were brought to Dublin. None of them had seen anything of the kind, and the papers commented on what they thought its too great influence on the students' work. The papers were wrong; a student grows by a series of influences. Really one reason why the student has to go away out of Ireland is that he can't see fine examples here. Every student, at the time I spoke of, was trying to get away. Every student who came to anything did get away.

1243. Mr. BELLAMY.—You think that, when a proper atmosphere, so to speak, is created, there will be a chance of a school rising up in Ireland?—Yes, if you get a teacher. There is no difficulty at all if you get a teacher.

who were Academicians. I understood that they had some fee for visiting. One Visitor, Mr. Duffy, is an excellent landscape painter, and I have a great admiration for his work. Another was Mr. Gray, who painted bulls and cows; the third was Mr. William Osborne, who painted cats and dogs, and the fourth was Sir Thomas Russell, who did not paint at all. These gentlemen, not one of whom painted figures, were put there to assist us in our work. They never put their fingers on the students' work—which was probably the best thing they could have done under the circumstances. They left us very much to ourselves. I don't know what they are doing at present; but, if they get assistance, there should be some guarantee that the older Academicians shall not swallow up all those fees amongst themselves unless a better selection of Visitors was made. The only member of the Academy whom I would regard as a competent teacher is Mr. Orpen; and, if assistance were given, to make it worth his while to come and visit the school, it would be a most desirable thing. But I would not be at all in favour of assisting them unless

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Mr. George
Russell.

I was sure that some competent person would be there to visit the school, and not persons who have a reputation for painting something other than what they are to teach.

As to the School of Art, I think they ought to divide Art, as applied to Industry and Design, and so forth, from pure Art teaching. I think you cannot have very good teaching when you have somebody to do it who is employed rather as a clerk—going round from ten to three, and from seven to nine, and spending all his time in that way. He loses all spirit; and, while he may be competent to teach mechanical courses and free-hand drawing, it is not desirable to have a person of that kind when you come to painting from the life. I think a Visitor would be sufficient for the purpose,—someone who would come on two days in the week, on Tuesday, when the students begin painting, and, perhaps, on Friday. That would be quite sufficient, because people learn more from each other than from the teacher. What you want is a fresh eye. A man who has been going round all day has nothing fresh to say. Mr. Hughes, who is a very competent sculptor, and a man of genius, told me that the great difficulty he felt all day long was having anything fresh to say. He felt that his presence was not required all the time; but he was forced to spend so many hours every day at the school. Mr. Hughes is a man of genius, and no man of genius would give up his time permanently to that work. He would have been quite willing to spend a certain number of hours there, which would have left him time to carry on his own work. No painter will give up all his time; and for that reason the Life Class in the School of Art should not be put under the charge of the permanent officials, but of some competent Visitor, who should be asked to visit on two days in the week, for a couple of hours, as in the French studios, where they get a distinguished artist to come for a few hours and give advice. That is really what is required.

1244. The CHAIRMAN.—Supposing that the Life School of the Metropolitan School of Art was controlled and administered in some such way as you propose, would you suggest that there should be going on, at the same time, a Life School, under the Education Academy?—Well, theoretically, I should say that there is not room for both; but practically, I would like to see it; and, if there should not be efficient management in one, I would like to have the other as an alternative. I don't think that Ireland produces enough artists for the two schools; but, under present conditions, it is an alternative from one school to another.

1245. It has been suggested to us that the Life Class of the Metropolitan School of Art is necessary for the highest part of the education of those who are going to apply their art as designers, but that the purpose of the teaching there is somewhat different from the purpose in the Academy School, which is intended to produce simply painters of pictures by profession. Do you think that is so, that they diverge a little?—Yes, of course they do diverge afterwards; but, as far as drawing from the life is concerned, it must mean the same thing. When a model is before you, no matter what you do afterwards, you must draw it as accurately as possible. If you have a model before you, your purpose is to copy it as exactly as you can; how you may apply it afterwards is another question. I think, perhaps, the ideal plan would be to make the Technical School, in Kevin-street, do a great deal of the work that the School of Art does at present. There is no reason for overlapping. I understand that a great many of the students who used to go to the School of Art go to Kevin-street. If they could make the School of Art an Art School pure and simple, the Academy might take charge of the school here. The School of Art rooms might be used for Mr. Lane's collection of pictures. There would be no better way of helping the students than to enable them to see good pictures.

1246. Mr. BOLAND.—The Metropolitan School is not meant for Dublin alone, but for Ireland; it has to do work for the whole of Ireland; and it would not do to send part of the work over to the Technical School, in Kevin-street?—Oh, yes; perhaps so.

1247. Mr. HOLMES.—They have to train teachers for the whole of Ireland, and that could not be well done in Kevin-street?—Well, I don't know whether the question of a new site for the Academy enters into this inquiry.

1248. The CHAIRMAN.—Yes?—Hitherto, because I heard that a great deal had been said about the unsuitability of the site of the Academy, I think that was quite absurd. The Academy is unfortunate, because the people who are managing it at present have not sufficient energy to make it popular. When Mr. Lane brought his Loan Collection to the Academy he made it very popular, and a great number of people came there. Any person with a talent for managing affairs could make the Academy as popular as if it was in Merrion-square. You have an admirable site in the National Gallery, but who goes there? The position has very little to say to it. It depends simply on the energy of the people who manage. Mr. Lane could make an exhibition popular in the streets of Dublin.

1249. Provided that the building was a good one?—Oh, I think their site is very suitable; and the only reason why I wish them a new building is in order that Mr. Lane might have that building for his collection. I am sure he would make it more popular than the new Academy would be.

1250. Mr. BOLAND.—Do you think the present building is sufficiently lighted?—Oh, I don't think they require the inner room at all. They have so many bad pictures that one room would do.

1251. Mr. HOLMES.—Would you like to improve the school accommodation there?

1252. The CHAIRMAN.—They say they can't do any drawing from the antique because they have only got one room. Hitherto.—That is so; but as the room below is not required for half the year they could turn it, while the Exhibition is not on, into a room for drawing from the antique. The Exhibition goes on for a couple of months in the year, and then the large room is vacant. I don't think the inner room is required, unless they insist that a great number of very bad pictures should be exhibited every year.

1253. Mr. JUSTICE MADDEN.—Whether they are good or bad, nobody can see pictures there?—It is no advantage to have them there at all. The room might be made useful for the painting class.

1254. The CHAIRMAN.—There is this consideration which I would put to you. In the Royal Academy of London, and in the Scottish Academy, they depend to a great extent for their revenue on the number of people who attend and pay their shilling, and on the number of persons who come in to buy. From that point of view do you think the question of a site unimportant?—It would be difficult to say. I think that, with really effective management, it would be as attractive as if it were in Merrion-square. I think it is because the management of the Academy is very defective. There are any number of things that they could have done. They had the Loan Collection, but they left it to Mr. Lane to do the work. It was their business to have done it. I myself suggested a loan collection of pictures about seven years ago, and it paid the expenses.

1255. Mr. JUSTICE MADDEN.—But isn't it remarkable that the persons who are interested in these collections never think of exhibiting them at the other side of Dublin. They always have them in the neighbourhood of this place, where people pass constantly. Do you attach no importance to that?—Mr. Lane had two exhibitions at the Academy.

1256. I know that; Mr. Lane referred to them in his evidence, and said that there was a great deal of interest created in them. They were isolated exhibitions; but, for a permanent exhibition, to attract the passer-by, surely it would be a good thing to have it in a street where people pass by, and where there would be some light to see?—Oh, yes; there is something in that.

1257. Mr. BOLAND.—In your experience have any body of artists outside the Academy asked for a loan of the Academy building for the exhibition of their pictures, or have they preferred to come to the Malver-worth Hall, or some place like that?—A great many years ago, I think, there was an exhibition of pictures by artists in the Academy building.

1258. But not within the last ten or fifteen years? No; an artist would find the Academy rooms too large for a one-man exhibition, and would not ask for them.

1259. Mr. HOLMES.—If you were holding an exhibition of your own pictures, would you prefer to hold it on this side of the city, or would you go to the

Academy?—Personally I would not care. The main thing I would consider would be the size of the room. 1850. As far as size is concerned, you would not need much, say you want 30—Oh, no. There are probably very few persons in Ireland who care about Art and pictures, and those who do care would go anywhere to see them.

1851. Do you think that the best way of improving the School of the Academy would be to appoint a highly-talented artist as a permanent teacher there, or as a visitor?—I don't think it would be a good thing for the students to have a person every day advising about their work. I think he should visit them about twice a week. When a student gets into the Life Class he can make his own way. All he wants is some fresh eyes to criticize.

1852. But you would not have a permanent teacher?—Not at all. I think it would be a very bad thing. The only person you could get permanently would be an unsuccessful artist who could not live otherwise. A great many artists are most anxious to help young students, and would be very glad to give a few hours in the week for that. A visitor with a fresh eye would see more than a person who came every day to a daily routine. He gets bored and tired. He loses interest in the pupils. If the Academicians would come round occasionally it would be better than having a permanent man.

1853. The CHAIRMAN.—One of the difficulties at present is that the best Irish artists leave the country, and go to Paris. How do you think you could get a thoroughly competent visitor to remain in Dublin in order that he might give two or three hours in the week to visiting the Life School?—Oh, I think it might be made worth the while of any of the competent artists elsewhere to come here. Some of them don't make a very large income, and they might be willing for £250 or £300 a year to spend a few hours a week visiting. It would save a salary of £600 or £700 a year paid to somebody giving all his time to it.

1854. Mr. Justice MADON.—He might continue his work in the Academy in London. Would not the presence of a great artist, or a sufficiently eminent artist in Dublin, have a tendency to keep others here?—I would, yes.

1855. And it would become the centre of an Irish school. Suppose Mr. Orpen, for instance, were here?—I think hardly anything could be better for the working of Art in Ireland than Mr. Orpen's presence.

1856. I mean an artist of that eminence?—I think the presence of an artist like Mr. Orpen visiting the School, and of Mr. Hughes, who is an energetic artist with the advancement of art education than anything I can think of. All these questions as to whether the Academy should do it or the School of Art should do it, are of very little importance. The main question is what kind of man you get. If you get an artist, who is thoroughly enthusiastic about his work, he will do more in a bare room, and with a model, than the Department could do with 25,000 a year, in the School of Art. I must apologise for the scattered nature of my evidence.

1857. The CHAIRMAN.—We are very much obliged to you. Oct. 12, 1900-

1858. Mr. BOLAND.—With reference to your experience in the Royal Hibernian Academy when the four visitors were not experts, might it not have happened in the following year that some of the visitors were experts?—I was there for several years, and, though I could not be quite sure, I believe they were the same.

1859. Mr. BOLAND.—One was a landscape painter; another painted bulls and cows; another cats and dogs; and the fourth?—Well, he was a sculptor.

1860. Mr. BOLAND.—Sir Thomas Farrell?—If so. They were all excellent in their way, but they had not the knowledge of the figure. Mr. Duffy is a charming landscape painter, and could always give an artist's advice about the drawing; but, beyond that, there was very little information to give.

1861. Mr. BOLAND.—What would you wish this Committee to do about moving the Academy?—I would like to see it moved, because it would give Mr. Lane a chance of getting the Academy rooms for his collection. It would be important, for when people would see these pictures they would learn a great deal more from them than from a teacher. At present our students have to go to Paris or London to see good paintings. They could get that in Mr. Lane's gallery, and it would be of the greatest importance to have it in a good position.

1862. The EARL OF WESTMORLAND.—You think that if the Academy were moved up somewhere here, Mr. Lane would go there?—It would be available, and be less expensive than providing a new building. As far as the Academy School is concerned I would only like to see an efficient man put there. The question of giving funds is a question on which I cannot offer any opinion. But they should have good teachers. If Mr. Orpen could take charge of the Life Class in the School of Art here I would be delighted; and, likewise, if Mr. Hughes, who is an energetic artist with ideas, could take charge of the sculpture to advise and give instruction. But, on the question of Art as applied to industry, I cannot offer any opinion. I think the teaching they have there is quite competent.

1863. Mr. BOLAND.—Supposing that Mr. Orpen and Mr. Hughes were employed in the Metropolitan School of Art, would you be content to see the Academy School abandoned altogether?—Oh, yes, with pleasure. I would be very glad. I am quite sure that Mr. Hughes and Mr. Orpen would make it very uncomfortable for young ladies, who come there because they have nothing else to do.

1864. Mr. BOLAND.—At the Metropolitan School?—At the Academy or at the Metropolitan School, I don't care which, so long as they get a competent man.

1865. Mr. BOLAND.—You don't think there is any restrictive influence in the Metropolitan School of Art which would militate against the development of artistic genius?—Oh, no, I don't think so, provided always that there is a man like Mr. Orpen to give genuine fair play.

MR. WILLIAM ORPEN re-examined.

1876. The CHAIRMAN.—Mr. Orpen, you have come before us again, because we understood that you are willing to make further suggestions?—Well, I have thought over the matter since. I should think really that the first thing would be to divide, if possible, the Fine Arts from the Industrial Arts,—not only into different bodies, but into different schools. There is no building at present large enough for both. I understand that some of the witnesses asked for a larger School of Art. Within the last few years they have been trying to have what they call a revival of art in Dublin. The question is—how are you going to make this revival come? Is it by putting up a modern gallery in some street, or square, and having tea parties, and asking wealthy people to come and buy pictures? But, meanwhile, there are no pictures for them to buy,—created by artists in Dublin. The first thing you have to get at is the students and the artists. They want a good school of painting. They want a free hand—absolutely free from the Board of Agriculture, which should not manage Art. In the Metropolitan School there is at present a gallery, which would not do for a permanent gallery of Modern Art, but which is ample for any works that Mr. Lane has at present.

We all agree that the students must be able to see the modern pictures. It is much easier for a student to understand a modern picture than a picture that was painted 500 years ago, in a period of thought different from his own. If Mr. Lane could be persuaded to allow his pictures to be housed in the Metropolitan School of Art Gallery the public could be let in by a separate entrance from that of the students. It would cost nothing, and, meanwhile, Mr. Lane could arrange for his gallery, and go as hard as he likes for it. But there is no good in trying to interest the people of Dublin in a new Academy until somebody is able to paint. That seems to be a very simple method of starting any kind of enterprise here.

1877. Do you suppose that the Metropolitan School of Art can give up their room for a gallery?—I have been told about the want of room in the Metropolitan School of Art. If anybody walks through it at any time of the year you will find that every student there could be put into two rooms. In the Hibernian School there are 100 men and 500 women, and everybody has room. In the school here there are now three men, and not more than forty women. In the large gallery there is one lady painting from still

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life. There is ample room. Another point that I hear is, that, in Kevin-street, they are teaching things as a rural school to the School of Art,—not exactly a rural school, but that the two are going on with the same things. Why not make one Industrial School (and let the Academy mind the Painting altogether), and not pretend to have this sort of half-hearted drawing from life and painting from life, with these enormous things sent over to them from South Kensington to copy?

1278. Mr. HOLMES.—You would propose to take some of the classes out of the Metropolitan School, and relegate them to Kevin-street altogether?—If they want to make a good school they will have to do something like that.

1279. Would they be capable of turning out teachers at Kevin-street?—I don't say that they are going to train teachers for Ireland anywhere. I don't see why they should. I don't see why English teachers should not teach here. If this is going to be a fine National movement, let it stick to the nation from the start; let it go on for ten, twenty, or thirty years, and let them learn. If the Irish people know nothing about enamelling, let them learn it in some way. There was tremendous work about the Flood Masterpiece of the Metropolitan School because they were going to elect an Englishman. Why should there not be an Englishman?

1280. The CHAIRMAN.—Your proposal clearly is that the Life Class and the teaching of Painting should be in the Metropolitan School of Art, under the supervision of artists?—Certainly; and sculpture.

1281. Mr. Justice MANNES.—What would you do with the Royal Hibernian Academy—would you leave it as an exhibiting body, or would you abolish it?—I have been thinking over it, and I don't see any particular need for a new building. It would be better if they got a good grant of money to improve the place, and to ask good painters to come over and manage it properly. Of course people would take more interest in the Academy if it were in a better part of the city, but I don't see that a new building is going to make the painting better.

1282. The EARL OF WINDHAM.—We have been told by one witness that there is not enough room in the Metropolitan School for all the work that they have to do at the present time, and that it is very inconvenient to have the stained glass and the enamelling classes in the one room. I understand you to say that they have more room than is required?—The fact is, that they have got into some sort of way of regarding rooms as rooms that cannot be used for other things. They built a little tin shed, and said—"We have only got this little place for the enamelling class." That large gallery is never used, except for one lady, who is painting still life once a week.

1283. Mr. BOLTON.—But the whole space is not used at all?—It is used when they have any exhibition. The end part is being turned into a Lecture room. There is no reason why the Life Class and the Antique

Classes should not go on in the same room. The Life School is only twice a week. In the Slide School they teach 100 students in two rooms. The South Kensington School is not as big as this; and the Royal Academy School is not as big as this.

1284. Mr. HOLMES.—It would be very interesting if Mr. Orpen would develop his ideas in writing, and let us reconsider them at our next meeting, in London.

1285. The CHAIRMAN.—It would.

1286. Mr. Justice MANNES.—A material scheme.

1287. The CHAIRMAN (to WHELAN).—Of course, you will bear in mind that the Metropolitan School of Art is—in intention, I suppose—the apex of a system, which has got its feeders throughout Ireland; that it is developing in that direction; and that it is under the control of the Agricultural Department; and that there might be difficulty in introducing fresh control and fresh management into certain portions of it:—WHELAN.—But I think you may take it that the Metropolitan School and the system under which it is worked altogether, has nothing whatever to say to painting or sculpture or any fine art. I read the report of the Art Teachers' Association, which met in South Kensington, and I could not find any mention in it of painting or sculpture. It has nothing to say to painting and sculpture. No one in London would dream of going there to learn painting. Sculpture they would,—they have a teacher there called Leithart.

1288. Mr. BOLTON.—Your opinion is that the Metropolitan School of Art is now merely a survival of the old South Kensington?—Certainly. They have never tried to change it in the slightest; and, for all I know, so far as Industrial Art goes, they may be quite right. It may be a most excellent system for Industrial Art, but it is the worst system in the world for Fine Art.

1289. The CHAIRMAN.—Failing any arrangement whereby a certain portion of the rooms should be given to the teaching of the Fine Arts, under proper tuition, I suppose you would like to see that school elsewhere?—Dublin is such a small place that what I would like to see here would be to have the person who had got to a certain stage allowed a room to work in. I had a school in London, and as soon as they got to a certain stage they got a studio, and had their own model, and worked there. It is the same in the Slide School; they have a small little room in which they paint their own pictures. Of course, at the beginning that place would be a great deal too big for painting alone; but if the thing were a success, and there were twenty pupils there worthy of being taken notice of, it would not be too big.

1290. The CHAIRMAN.—It has been suggested by Mr. Holmes that you should put your views into writing. If you will do so we shall be very much obliged to you.

1291. Mr. HOLMES.—We shall be meeting again at the end of November, in London:—WHELAN.—The only thing I want to say is that the start for revival must be from the student.

FIFTH SITTING—SATURDAY, 25TH NOVEMBER, 1905.

Nov. 25, 1905

In the Royal Commissions House, Old Palace Yard, Westminster.

Present:—The Right Honourable Lord WINDSOR, CHAIRMAN:

The Right Honourable the EARL OF WESTMOUTH;

MR. GEORGE C. V. HOLMES, C.V.O., C.B.; and

MR. J. P. BOLAND, M.P.

MR. H. P. BOLAND, *Secretary*.MR. GEORGE PASTEUR, F.G.S., *examined*.

1892. The CHAIRMAN.—You are the Assistant Secretary in respect of Technical Instruction to the Department of Agriculture and Technical Instruction for Ireland, I believe?—Yes.

1893. And you come here to represent that Department?—Yes.

1894. Perhaps you would be good enough to describe to us in a general way what your Department have done for local art teaching in Ireland during the past five years?—I have first to ask the Committee is there evidence on the Metropolitan School of Art and its relation to the Schools of Art in the country; I take it that is really what you desire. The administration of the Metropolitan School of Art was, under Section 2 (1) (g) of the Agriculture and Technical Instruction (Ireland) Act of 1898, transferred to the Department of Agriculture and Technical Instruction. The school had its inception about the year 1760, and appears to have been due to the efforts of the Royal Dublin Society. The curriculum of the school at that time consisted of (1) Drawing and Painting from the figure; (2) General Ornament as applied to Decoration, Carving, Stucco Work, and patterns for manufactures, &c.; and (3) Architectural and Plan Drawing. These three divisions constituted the curriculum of the school at that time. Modeling in Clay, I may say, was added later, namely, in 1812. These four branches were under respective masters, each responsible to a Committee of Fine Arts of the Society. This arrangement appears to have existed down to 1853-4, when the schools were incorporated with the School of Design established by the Board of Trade. On the passing of the Science and Art Museum Act, in 1877, the Royal Dublin Society was relieved of the administration of the Science and Art Department's grants, and the school, together with other institutions that came under the Act, was transferred to the Science and Art Department. The Science and Art Department (afterwards the Secondary Branch of the Board of Education), administered the school until its transfer to my Department in April, 1900. As in the case of the other central institutions transferred under the Act referred to, it is the intention of the Department to gradually reorganise the school, and to bring it into full harmony with the Department's schemes of Science and Art education, of which, in the department of Art, the school should form the apex. This reorganisation has, to some extent, taken place already, but it must proceed concurrently with the development of the schemes to which I have referred. In order to make clear this relationship, I should explain what the Department's operations are in regard to Art education as a whole.

Under the Act of 1896, which I have already mentioned, the administration of grants for Science and Art in Ireland was, by Section 2 (1) (e) transferred from the Secondary Branch of the Board of Education to the Irish Department of Agriculture and Technical Instruction. One of the first steps taken by the Department was towards the reform of Science and Art instruction as given in the Secondary schools. The Department have throughout acted upon the view that Technical Education must, if it is to succeed, have its roots laid in the Primary and Secondary schools, and one of its first acts was to draw up a scheme of Experimental Science, Drawing, and Manual work applicable to the Secondary Schools in Ireland. Three fundamental conditions were laid down for the payment of grants under this scheme. One was that no

payment would be made for the teaching of Science except in properly equipped and approved laboratories; the second was that no payment would be made for Science unless Drawing was also taught under the scheme, and the third was that no instruction would be recognised unless it was given by a teacher of whose qualifications the Department approved. The Department thus made grants for Science contingent upon instruction in Drawing because of the great importance of instruction in Drawing as a branch of general education, and in view of its importance to industry. The scheme was warmly taken up by the Secondary schools, but its application would have remained only partial but for the action of the Intermediate Education Board. On the recommendation of the Consultative Committee—a committee appointed under Section 25 of the Act of 1896—the Intermediate Board adopted the regulations and syllabuses of the Department for the purposes of its own examinations, and the distribution of its own grants. It also adopted the tests applied by the inspectors of the Department for the purpose of its examinations in Experimental Science and Drawing. This subject of Experimental Science and Drawing replaced in Secondary schools those of Natural Philosophy, Chemistry, Botany and Drawing previously taught there under the Intermediate Education Board's regulations. The number of schools taking the course I have referred to increased rapidly. In the session 1901-2 there were 154 Secondary schools taking the programme; in the session 1902-3 there were 195; in the session 1903-4 there were 229; in the session 1904-5 there were 257; and in the session 1905-6 there were 267. Therefore, it may be said that there are now very few Secondary schools in Ireland not taking this programme, and these few are very small schools, which are unable to provide a laboratory or to meet the requirements of the Department in regard to teachers. The scheme is a graduated one. The syllabus is contained in the programme of Secondary schools which I have here (programme produced), the full course extending over four years. I might add that unless a school is prepared to take a full course extending over at least three years that the school is compelled, in the case of a boys' school, to add Manual Work to the curriculum, and in the case of a girls' school it must take Domestic Economy. Thus if a small boys' school is unable to keep a fair proportion of students for a third or fourth year course, we should not recognise it unless it took Manual Instruction as part of its work. That is a simple and, I must say, a very effective method of discriminating between schools of two types. The first is schools for artisans, that is, schools where boys leave early, and by that taken they are considered to be schools for the working class. The Department desire to see Manual Instruction and Drawing taken up in such schools. Secondly, there are the schools of a higher type, Secondary schools, properly so called, and a school proves that it is a school of that type by keeping the students for three or four years. It may be remarked that, until the establishment of this new scheme, there had been no provision requiring that the teachers in Secondary schools should possess any special qualifications. Such conditions were laid down under the scheme, and two grades of certificate for teachers of Drawing in Secondary schools were established by the Department, the first, the Irish Secondary Teachers' Drawing Certificate, the second, the Irish Secondary Teachers' (Honours) Drawing Certificate.

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In order to enable teachers to obtain qualifications, the Department established short summer courses of instruction at the Metropolitan School of Art and in other centres. These courses were very largely attended. Attending the short course in art at the Metropolitan School in 1901 we had 80 teachers; in 1902, 99; in 1903, 117; in 1904, 111; and in 1905, 115. These courses were utilized to enable teachers to obtain professional qualification to teach, and also to enable them to obtain the Irish Secondary Teachers' Drawing Certificate, of which 145 have been issued up to the present.

1295. Mr. BOLAND.—By whom are they issued?—By the Department, and the conditions controlling them are laid down in the programme applicable to Secondary schools. I ought to say that the conditions laid down were not easy at first to comply with. The Intermediate Education Board made it practically compulsory on Secondary schools to take Experimental Science and Drawing. We, for our part, would not recognise that teaching either for the purpose of the payment of our own grants or for the pass under the Intermediate Education Board, unless the teachers were recognized by us as qualified to teach. A vast number of teachers were not so recognized, as they had had no course of training; hence it became the duty of the Department to provide that training. We did that by means of summer courses, lasting for about a month. A selected number of teachers came up and received a course of instruction, and underwent a subsequent examination. If they passed that examination—that is, if their work during the month proved satisfactory, they were recognized as teachers provisionally. They were required to come up a second year, and if their work then proved satisfactory they were recognized again provisionally. They were required to come up a third time, and, according to the work they had done, were rejected, or again provisionally recognized, and required to come up again.

1296. Mr. HOLMES.—For the fourth time?—Yes. Of course if in the meantime a teacher by means of passing the examinations at South Kensington had qualified and had satisfied our conditions we should, I need hardly say, excuse him from future attendance. However, the numbers attending summer courses, as you will see, have increased very largely.

1297. Those numbers would not represent, as I take it, distinct individuals, because, in consequence of their coming up for the second, third, and fourth years, you will have a great many cases appearing two and three times over?—That is so. They represent individuals in each year, but these figures for subsequent years do not mean that they represent fresh individuals; on the contrary, you may take it that the vast bulk were those who had been up previously, and were completing their course.

1298. That fact alone would account for some part of the increase in numbers, would it not?—Certainly. I think one may take it that only the increases over preceding years represent new students. Although we may expect the number attending these courses to diminish in future, it is not possible to place a limit to them, for such courses will, I believe, always be desirable in order to ensure a high standard of efficiency in teaching. I hope, that is to say, that as soon as these teachers, to whom we have given these summer courses are fully qualified or recognized by us as qualified to teach in Secondary schools, it will be possible to organize subsequent courses of a higher character, and to keep up to the mark such as will come. That, indeed, is the true function of the summer courses. It may be said that this method is an exceptional one, and we recognise that it is an exceptional means of training teachers. I may say that there is little doubt that a very great improvement has taken place in the teaching of Drawing under this scheme, and I attribute that very largely to having a definite syllabus, and to the fact that we have seriously taken in hand the training of teachers. Up to this time it was not required that the teachers should be qualified, and I may add neither was there any serious attempt to deal with the problem of training. In addition to the Secondary schools we have been speaking about the Department are also responsible for the instruction in Drawing given in some ninety-three Primary schools. That is a heritage from South Kensington. South Kensington previously made grants to those schools which are represented—I ought to say largely—by the

Christian Brothers' Primary schools, and the transfer of the functions of the Science and Art Department to the Department of Agriculture and Technical Instruction involved the taking over of the Drawing in these Primary schools.

1299. Is your Department then responsible for the teaching in these schools?—No; I think that that would scarcely represent the case, because we are not responsible for the training of the primary teachers, and, therefore, we could not be responsible for the teaching. It is a very old method. It was applicable all over England under South Kensington. Special grants were made to the Elementary schools of England in respect of Drawing and Manual Work, and indeed it was part of my own work to inspect such schools when I was an inspector under the Board of Education. Certain qualifications on the part of the teachers were looked for. A time table was rendered to the Department, and the work was from time to time inspected. Until a few years ago there was also an annual examination on which the grant was assessed. That applied also to Ireland. It did not apply to the National schools in Ireland, but it applied to the Primary schools which are not under the National system. There were some ninety-three schools of this kind, and they still have the Drawing and Manual Work in operation.

1300. The CHAIRMAN.—Does that scheme produce good results?—Undoubtedly, very good work has been done in that way. It is not my view that it is the best possible scheme. Indeed, I may say that Drawing does not appear to be compulsory in the National schools in Ireland, although it was compulsory in the elementary schools in England. I feel that until some steps are taken to render the teaching of Drawing more systematic and more thorough in the National schools in Ireland it will always cause a difficulty in the way of subsequent Art teaching.

1301. Is that a matter under the control of the Department of Agriculture and Technical Instruction?—No.

1302. Mr. HOLMES.—Does it come then under the Commissioners of National Education?—Yes. Under the Act of 1880 my Department may not deal with work done in the National schools, and these Primary schools with which we deal are not under the National Board.

1303. The EARL OF WHITBURN.—How many do you say there are?—Ninety-three now, but I believe that since the Department took up the work there has been a slight increase.

1304. And they are not under the control of the Commissioners of National Education?—That is so.

1305. The CHAIRMAN.—Seeing that that system cannot be altered, do you think it is advisable to carry it on so it is sooner than give it up altogether?—I think it is possible that it might be altered. It is a system that has been going on for very many years. It has all the advantages of antiquity, but I think it might be modified with advantage. The difficulty is, however, that there are so few schools. Here are ninety-three schools, forming but a very small part of the Primary schools in Ireland. They are, however, schools with which the National Board do not deal, and they are schools which would not come under the National Board. I think I may say that the teaching in these schools has very greatly improved. I have said that for the most part they are Christian Brothers' schools, and these schools usually consist of a secondary division and a primary division, so that all these advantages that we are conferring upon the Secondary schools redound upon the primary branches of those schools. Therefore, I think we may take it that a great improvement is taking place in those schools.

1306. Mr. BOLAND.—Do you think it would be possible in any way to carry out an improvement as regards the National schools without interfering with the present position of the National Board?—I mean without co-ordinating education generally in Ireland—can you suggest any improvement in that direction?—I would call to your mind the circumstance that while the Elementary schools in England were under the Board of Education at Whitehall, South Kensington was wholly responsible for the drawing, which was compulsory in those Elementary schools. There was, as far as I know, no more co-ordination between South Kensington and the Board of Education in those days than there is at the present day between the Department of Agriculture and Technical Instruction and the National Board.

1307. The CHAIRMAN.—But even that was not wholly satisfactory, was it?—It was not wholly satisfactory.

1308. But is it getting better now?—It is getting better now. The teaching of Art in Ireland is also carried on in some seventy-five Schools of Art and Art classes scattered over the country, varying from small Art Classes in Schools of Art such as those in Belfast and Cork. With the establishment of a number of Urban Technical Schools instruction in Drawing has continued to develop, and has become of greater importance. I ought to say that under the operation of the Act a very remarkable development has taken place in the urban centres in Ireland. I could mention something like thirty important urban centres in Ireland which, since the coming of the Department have established Technical schools in which, in almost every instance, Art forms a part of the curriculum—schools which did not exist before, in towns where there was no effort towards Technical Education previously. These schools are now attended by numbers varying from 400 individual students downwards. I could mention thirty in which we have over 150 individuals on attendance. That represents the work that has been done, and I only mention it here to show that the demand for teaching is increasing very rapidly indeed. As regards these Technical Schools I may mention that the Act of 1899 provided the opportunity by offering funds contingent upon a local rate. The towns were very anxious to provide the rate, and did so in every instance. I ought to say that in no case are we giving assistance in counties and urban districts which have not already provided the rate. All the schemes of Technical Instruction involve a local contribution, and, in the case of the towns, it is a rate of a penny in the £.

1309. Mr. HOLMES.—Must that local contribution bear a fixed proportion to the contribution that you make?—No. We ask for a penny rate, but indeed we recognise the fact that it does not bear a fixed proportion to our contribution. So far from bearing a fixed proportion to the Department's contribution in the case of a poor district we have under our scheme of allocation a provision by which we make up the rate to a uniform amount, recognising that in a poor district education should not suffer owing to the poor rate of the rate, the deficiency which is itself owing to the poverty of the district.

1310. In these local Art schools do you control the general scheme of organisation—the curriculum and so forth?—Yes. It does not differ largely from that which we inherited from South Kensington. I ought to say however—and this is a most important point—that when the functions of the South Kensington Department as they apply to Ireland were transferred to our Department, we worked under the regulations which were contained in the Science and Art Department of the Board of Education (South Kensington) for 1901. We have been working under these regulations until the present time. The Regulations, so far as Ireland is concerned, are obsolete. So far as England is concerned they are obsolete also, and in England subsequent sets of regulations have superseded the set of regulations for 1901, yet these subsequent regulations as they applied to England were wholly inapplicable to Ireland. My Department have approached His Majesty's Treasury with the result that they have approved a revised scheme which will come into operation next session. This will mark a most important step forward, and give great opportunities for the development of Urban Technical Schools and Schools of Art.

1311. Mr. BOLAND.—And will, in fact, require an increased amount of teachers?—It will involve an increased amount of teachers, and it will also involve increased grants from the annual Parliamentary Vote for the payment of this work.

1312. Mr. HOLMES.—In the case of these local Art schools how are buildings provided?—That is a great difficulty in Ireland at the present time. We have allowed and even encouraged the local Technical Instruction Committees to commence their work in temporary premises. Some most extraordinary shifts were made to accommodate students who were anxious to begin work, but for whom no provision existed. We pressed into the service private houses, and, in some cases, disused buildings of all kinds. The local authorities very wisely wanted to see whether there was any guarantee of permanence in the demand for

Technical Instruction. After four years' experience—I say four years because it was a year, or even two years, before they got into their stride—they now find that the demand is permanent, and that there is every evidence of stability. Although students joined at first in very large numbers I warned the local authorities that these numbers were liable to a very serious diminution, but they have not diminished, and the numbers now show something of an increase over the first year, notwithstanding that the numbers then were phenomenally large for the size of the towns. Indeed, I think there is nothing more encouraging than the demand which has manifested itself for this class of teaching, especially in the urban centres. Now we are met with the difficulty how to provide permanent buildings. This is sometimes done by a loan from the Board of Works. The Department allow their own funds, plus the local rate, to be used in repayment of interest and sinking fund on such buildings. A number of centres, notably Coleraine (in which a new school was opened last Friday), Blackrock, Kingstown and others have raised loans and are putting up new buildings, which will, of course, seriously impoverish them, because the payment of the amount of the sinking fund will be a serious strain on their funds. I hope that this to some extent will be made up by the revised scheme of Science and Art grants which will come into operation next session, and will slightly reduce the pressure.

1313. Is there only a penny rate?—It is possible for an urban centre to make a rate of twopenny in the pound, and in certain centres they do contribute more than the penny rate. We do not ask them to do so, but in many cases they are very keen; for instance, they are so anxious in Coleraine that they are giving a rate of a penny farthing.

1314. Has that led you to provide for the interest and the sinking fund as well as go towards the working of the school?—The grant from the Department almost invariably—I may say invariably—is very much larger than the local rate. In most of these centres the penny rate does not reach probably more than £100, and the Department's contribution is usually five times as much as that. It bears, however, no exact proportion to the rate raised, but is made on a basis of population modified by a consideration of the needs of the district and its capabilities.

1315. Out of what funds do you provide your proportion?—Out of the sum of £55,000 popularly known as our Endowment, which is provided under the Agricultural and Technical Instruction (Ireland) Act, 1899. Under that a sum of £55,000 is set aside for Technical Instruction.

1316. Is it set aside annually or is it a capital sum of £55,000?—It is an annual sum that is set aside.

1317. And which is independent of Parliamentary Votes?—Yes; it is quite independent in that respect. That sum of £55,000 is divided by the Board of Technical Instruction into two parts, one part to be devoted to the county boroughs, and the other part to be devoted to areas other than county boroughs. As a matter of fact the present arrangement is that £25,000 goes to the county boroughs, and is divided amongst them in proportion to their population.

1318. You are speaking of a sum of £25,000 per annum I take it?—Yes. That is applicable by the county boroughs to schemes which must receive the approval of the Department; that is laid down by statute. I ought to say that all the county boroughs are working schemes with the aid of this money except Dublin. The city of Dublin have not been receiving their money under that.

1319. Have they not complied with the regulations then, or what is the reason?—The city of Dublin have never yet been able to get into operation a larger scheme. When the Act came into force they had already in operation a technical school in Kew-street, and that school is being worked on the rates, supplemented by the Science and Art grant formerly received from South Kensington, and now from the Department. But the city of Dublin is entitled under the Act, and under the distribution made by the Board of Technical Instruction, to a sum approaching £50,000 per annum. With the exception of about £5,000, for providing equipment in laboratories, in Secondary schools in Dublin, the money remains unexpended and in the hands of the Department. It will, of course, be available for a scheme in the city of Dublin as soon as the local authority are prepared to

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formulate a scheme which we can approve. Indeed, we have already approved of their proceeding recently to appoint an expert adviser, Dr. Ryan, in regard to the new buildings which it is proposed to erect for Technical schools.

1320. Is the money which has not been paid out to them in the past accumulated for their benefit?—Yes; it is left in the hands of the Department. Before putting on to say anything about the Metropolitan School of Art I would like to state that there is one guiding principle in regard to all this work that I have spoken of, and that is that the whole of the grants payable by the Department are paid on the results of inspection, and not on the results of examination. That is the principle which we have adopted, and it is the principle which the Intermediate Education Board have accepted in regard to Experimental Science and Drawing. That Board has also accepted the verdict of our own inspectors in regard to this work. I should like to say that this, while being a bold experiment, has, I think, fully justified itself. It is clearly an exceedingly difficult thing, because the whole matter becomes personal instead of impersonal; but we find as a result of it that great freedom is given to teachers in regard to their method of teaching; and in practical work, such as Experimental Science, the personal examination becomes absolutely necessary in order to form a fair view of the efficiency of the teaching.

1321. The Chairman.—Have you done this from the very beginning?—Yes, we have; it was an essential part of the first scheme. I ought to add that in the revised scheme for the administration of the Science and Art grant in Evening Schools which, as I have said, has already been approved by the Treasury, the same principle of inspection, not examination, is adopted. The Inspectors may, if they wish, have an examination, but the judgment of the work is very largely personal.

Now I will proceed to deal with the relation of the Metropolitan School of Art to this work in the country. In the first place, I may point out that the term "Metropolitan School of Art" is now something of a misnomer. The School of Art has two great functions to fulfil in regard to the whole country. The first of these is the training of Art Teachers for Secondary, for Technical, and for Art Schools in the whole of Ireland; the second, to provide the highest Art Training possible for students capable of receiving it, from whatever part of the country they come. This training, I suggest, should concern itself especially with the application of Art to Industry. The changes already made have been in the direction of establishing summer courses for teachers. It is hoped as time passes that a great number of teachers will be trained in the regular courses of the Art schools of the country. Further, Craft classes in Stained Glass work, Mosaic, Enamelling and Metal Work, have been established, and it is proposed to further extend these step by step with the development of general Art education in the country. It is especially desired to establish as helpful a relation as possible between the school and those industries in which Art training is of primary importance. Already the Goldsmiths' Corporation, after several conferences with representatives of the Department—I myself have met them on several occasions—have decided to make attendance at an Art school one of the conditions of apprenticeship, and a number of their apprentices are now attending the Metropolitan School of Art. The question of the scope of the school both in an upward and downward direction is clearly a matter of primary importance. In the first case it is not the intention of the Department to impose a limit, for, as I have already said, it seeks to provide the highest type of Art training possible. It is otherwise with the lower limit, and it will probably be possible in the future to institute an Entrance Examination, in order to secure that students must have had an adequate preliminary training. Up to the present, however, it has not appeared to the Department that such a course is desirable. One consideration it would seem important to bear in mind, and that is, that up to now the Metropolitan School of Art has not only served as an advanced Art School for the whole country, but it has also served as a School of Art for the Metropolitan area. The City of Dublin Technical Schools, however, have developed and are developing their Elementary Art teaching. In the Session 1902-3 there were in the Kevin-street Technical School 191 Art students; in 1905-6 the number was 245, and in 1904-5 the number had increased to 363. This will, no doubt, explain the slight falling off in the number of students attending the Metro-

politan School of Art; and I should expect that with the further development of that work there should normally be a further decrease in the Elementary Art students. I submit for the information of the Committee a programme of the School for the current Session, and this contains the curriculum. It is the duty of the Headmaster to regulate the courses taken by students joining the School, so as to secure work in accordance with the students' capabilities. It will be observed that while elementary instruction is provided, more advanced work, including Painting and Modelling from the Life, is also taken, and it is proposed to develop to the utmost all these advanced courses of study. I should add that owing to the recent and much-deplored death of Mr. Willis, the Headmaster-ship of the School is at present vacant. The School is administered directly by the Department, and for its further development, in accordance with the wish of the country, it will be necessary, I think, to considerably strengthen the staff of the school, and additional space is also very desirable.

1322. The Chairman.—I am not quite sure whether you have told us how far the present system in these Irish Art schools still remains connected with the South Kensington system?—To this extent, that we avail ourselves of the examinations that are conducted by South Kensington. The Department administers those examinations locally. Moreover, the Art schools avail themselves of the arrangement by which work may be sent up to compete in the National competition. For the rest, the whole of the inspection of the work now rests with the Department in Ireland, and I think we may say that the final break consists in this revised scheme for the administration of the Science and Art grants which I have referred to as coming into operation next Session. I am not quite sure whether I have entirely answered all that your Lordship's question involved.

1323. I am not quite sure what this new scheme which comes into operation next Session does involve. Do you consider that as you are now free to conduct the inspection as you please, the connection with South Kensington, so far as sending up work and seeing the work done by other schools, is a desirable one to continue?—Assuming we should be left free, I think that the practice of sending up works to the National competition is a most desirable one—I mean that the connection which now exists between the Secondary branch of the Board of Education in England and our Department in Ireland will be very helpful indeed.

1324. Mr. BOGAN.—Are you referring to the Secondary branch of the English Board of Education?—Yes. As regards the National competition, I do not think that that is a part of the work that we could healthily undertake. The Board of Education (South Kensington) have a large staff of expert examiners. The very idea of bringing Irish students into competition with those of other parts of the Kingdom, is, to my view, a most valuable one, and I think that would be an almost universal view among all the masters. I ought to say that that does not touch the vital question of grants. The grants will be made directly by any Department under a separate Parliamentary vote, and under regulations made by the Department, and applicable to Ireland alone. The difficulty has been that hitherto we have been administering grants on a system devised not for Ireland, or with any special regard for Ireland, but on a system which was universal in these islands. Now, however, we have got a scheme that applies directly to Ireland, and that scheme will not prevent our competing for scholarships which are available in England, nor will it prevent our making use of the National competition, which, as I have said, I believe to be of very great value to the art schools of Ireland.

1325. Do you consider that the present buildings of the Metropolitan School of Art are adequate for the work which it has to do?—They are really not adequate at present. We desire very much that there should, if possible, be additions to them. The difficulty, I believe, is want of space round the School.

1326. Mr. HENNESSY.—Perhaps you would tell us what special additions are necessary?—The Life work, for instance, has to be done in the Antique room. While the staff complain of being cramped, I think the trouble in regard to accommodation is prospective rather than present. The Art Crafts classes now have to occupy great unsuitable rooms; we desire more for those, and it is very difficult to provide others or without further space.

1327. We have had it in evidence from other witnesses that this school has really

get the finest premises in Western Europe?—I am very surprised to hear it. I certainly cannot confirm that view, which is an extraordinary one to me. I should hardly be prepared, I think, to take up the view that it has the finest premises in Ireland.

1322. These words were used.—“The new part was built as a Fine Art school, and I can safely say that no finer premises for these purposes can be found in England or France; but I can quite understand that the rooms are not suitable for industrial arts—these needing furnaces, &c.”—I cannot agree with that statement. I know something of the Schools of Art in Western Europe, and that does not in my view represent the case at all.

1323. Mr. BOLAND.—With regard to the extension of the school buildings I suppose you are aware that for a long time it has been considered desirable, when another wing to the National Library comes to be built, that it should be built on the Eastern side, and, therefore, would approach towards the present Metropolitan School of Art?—Yes.

1320. You would not wish in any way to occupy ground which has practically been allocated to the National Library, would you?—No. I may, perhaps, make a suggestion here. I have already spoken of the state of things in the City of Dublin; there is a large sum of money waiting to be spent on a scheme there. It is my view that, so far as the City of Dublin Technical Committee makes provision for the complete instruction of Dublin pupils, it will to some extent relieve the work of the Metropolitan School of Art in its lower branch.

1321. Mr. BOLAND.—And this reader space available?—Yes. We are dealing now at the Metropolitan School of Art with a very large number of elementary students, and I am not at all clear myself that such students ought to be in the Metropolitan School of Art. If that school is to take its place as a National School, if it is to stand in the same relation to Art in Ireland as the Royal College of Art does to Art in England, then we can well afford to hand over these elementary students to a body capable of doing the work. But, as the Metropolitan School of Art has for so long been fulfilling the function of a Metropolitan School of Art for the City of Dublin, I think if you were suddenly to stop that work there would be no other body ready to take it up. The classes at the City of Dublin Technical Schools now are elementary, and there is absolutely no comparison between the Art work in the City of Dublin Technical Schools and the Art work in the School of Art in Belfast. In Belfast they have a large and extremely successful School of Art. No doubt the very existence of the Metropolitan School of Art has, I will not say prevented, but has rendered unnecessary in the past the development of a strong School of Art elsewhere in the City of Dublin; but, with the application of these further sums of money, and energetic action on the part of the Technical Instruction Committee, I suspect that in the future ample provision will be made for the elementary part of the teaching at all events.

1302. The CHAIRMAN.—That will leave the Metropolitan School of Art free to do the work which is our best do?—It will leave it free to do the more advanced work, which, I think, is the proper function of the school.

1333. I should now like to ask you a question about the highest Art teaching. I think you have told us that the teaching of Art in the Metropolitan School of Art is primarily concerned with its relation to Industries?—I think that it should be so, and that the Art teaching under the Department should primarily concern itself with industrial applications.

1334. Mr. BOLAND.—And not with the Fine Arts?—The Fine Arts are bound to be incidentally dealt with. I should find it difficult to discriminate up to a particular point between the training to fit a man for what we may call the practice of Fine Art and for what we call the practice of Industrial Art. Let me take as an instance—an instance which is, I think, probably the best one could find—the institution for teaching Drawing, Painting and Modelling from life in such a school. Such a training is clearly good for the artist who has to follow Fine Art, but it is absolutely essential to the artist who has to devote himself to Industrial work. All kinds of designs involve the treatment of the human figure, and in my view (which is, I think, the same as that commonly held, certainly by decorative artists), the training would be lamentably deficient without the study of the human figure.

1335. The CHAIRMAN.—But, admitting that, still we have got a certain point where there is divergence between the training, have we not?—When a student who has particular aptitude for the Fine Arts, and desires to become a painter purely and simply, has arrived at that point, what should you say is the best course for him to take in obtaining his higher instruction—is there a possibility of his obtaining it in Dublin or elsewhere in Ireland?—The curriculum of the Metropolitan School of Art involves everything that a man intending to devote himself to the practice of Art, I will not say Fine Art, would wish. From a study of the Prospectus of the school, I suggest that that will form the best preliminary training for the artist.

1336. Mr. BOLAND.—But is it capable of turning out a finished artist? When such a man finishes his course at the Metropolitan School of Art could he be considered a complete artist?—I should say no. As to what he should do subsequently it is very difficult to say. There are many ways of completing his training. For my own part I believe that such a man should travel. I do not think that the highest training could at the present time be obtained in Ireland, and I doubt whether it could ever be obtained completely in England.

1337. The CHAIRMAN.—Not a complete training; I should think not. But let us take for instance the Slade School or the Glasgow School, which have turned out painters who have been eminent; their students have gone further afield, that is, they have gone abroad and seen other things, have they not?—Yes.

1338. But still they have been trained in the Slade School, and I take it in the Glasgow School up to a point of great efficiency as artists?—Yes. I think up to the point where we train a man in the Metropolitan School of Art that would be the best preliminary training for an artist. I do not regard a person turned out there as being necessarily an artist or “finished” in any sense, but he has had a very high-class preliminary training. As to what should happen to him subsequently—whether he should receive his instruction in a special studio, or whether he should travel—I should find it difficult, I think, to offer useful opinions.

1339. I think I might press this question—supposing the Government were to give further support to the highest Art teaching, do you think there is a possibility, in Dublin, that a School of Painting for the purpose of training artists simply could be kept going usefully?—First of all I believe there is ample room, apart from what we are doing at the Metropolitan School of Art, for other efforts in the direction of Art education.

1340. Mr. BOLAND.—In Dublin?—Yes. The success of any such effort must depend very largely upon the general state of Art education in the country. Such an effort towards higher Art education could only succeed in so far as people trained to begin the higher work came to the school. In order to provide such a supply I think some years of the work such as I have been describing, and such as we are undertaking, must be left to bear fruit. Personally, as I have said, I think there is ample room for other work than that which is being done in the Metropolitan School of Art.

1341. I might put the question in this way—do you aim at making the Metropolitan School of Art in Dublin as useful for the purpose of conferring the highest Art education upon students as the Royal College of Art now is here in London?—We do.

1342. The Royal College of Art, I understand, has been within the last few years rendered capable of bringing students to a very considerable pitch of perfection?—That is so.

1343. For instance, I am informed by Sir Aston Webb that he is employing the students of the Royal College to make the groups of statuary which will adorn the front of the new Museum Buildings—do you aim at doing that sort of thing?—We do most emphatically. The curriculum of our school is almost identical with that of the Royal College of Art; the aims, that is to say, are almost identical. If, then, we are not doing such work as you have mentioned at the present time the explanation is to be found in the general state of Art Education in Ireland.

1344. Would it not also be partly affected by the question which you have referred to just now, namely, the staff of the School? Have you got teachers there capable of bringing the students along so far?—I think my own explanation would be the effective one. I do not think it is a question of teachers, but, if I

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am asked the question, I may say that I think we have several of the very best expert teachers that could be got. No, I don't think it is a question of teachers. Undoubtedly the staff would have to be strengthened in certain respects. I do not know whether you would desire me to deal with the teachers, but in the late Head Master, and those who were assisting him, I think we had a staff who could have produced very high work indeed. I rather look upon it that the explanation is that we have not had the students. When you realise that until quite recently there was no organised teaching of Drawing in the Primary schools; that in the whole of the Secondary schools of Ireland it was perfectly voluntary; that no efforts were made to train teachers for Drawing in such schools; that no conditions were laid down with regard to such teachers, so that anyone who announced that he was able to teach Art might come up and teach it; that the work was wholly ad hoc and paid for by examination, and that there was no system of inspection and little equipment, I think it will be obvious that we could not have a very large number of students trained up to the point we require for really advanced work.

1348. If students are forthcoming under the system which you are now working on would you be able to supply them with the necessary education, or will you need further to strengthen your staff?—We shall need further to strengthen the staff. I think I have mentioned that already in the course of my remarks.

1349. I think that we have been informed that at the Glasgow School of Art there is a large staff of very eminent foreign Professors?—Yes, there is.

1350. And certainly at the Royal College of Art in South Kensington there is a very eminent foreign sculptor at work?—Yes. Undoubtedly we shall need strengthening in these directions. We have at the Metropolitan School of Art Mr. Sheppard, who is a very capable sculptor. But it is rather in the direction of numbers, and special teachers of special subjects, that we shall need strengthening. It is my very strong conviction that, if we are to get forward, it will have to be by strengthening the staff in the direction suggested. But that cannot take place, I think, at a jump; it must take place gradually with the development of general Art education in the country. No doubt some further steps might be taken at once, and one must bear in mind that supply in education does create a demand.

1351. If that development should take place, and this school should eventually become a school of the highest art training for other than purely industrial purposes, do you think that your Department would be fully able to administer the school, or would it need any assistance or co-operation from the artistic world outside?—I think such assistance would always be useful, but I think the Department itself would be fully able to administer the school. We already have a large number of Advisory Committees of various kinds under the Department. In fact we establish an Advisory Committee wherever it would seem to be desirable. The whole of the work of the Department is administered through a Council of Agriculture, an Agricultural Board, a Board of Technical Instruction, and a Consultative Committee of Education. Then we have a Consultative Committee of the heads of the Secondary schools in Ireland, which we convene when any great change is taking place. In fact, as the need arises with us we establish Committees, and so keep in close touch, I believe, with the work that is going on in the country.

1352. Do these Committees work well and smoothly?—Yes, and I think with the very best results. I do not suggest that there is never a subject for earnest discussion with the Boards; that frequently happens. We find an Advisory Committee like that of the Headmasters of Secondary schools of the very greatest value to us. It would be a useless Committee if there were never differences of opinion, but I am bound to say, as the result of discussions with it, I think we do get a maximum of efficiency in the work. Personally I have got the very highest opinion of the value of such a Committee.

1353. And you would see no difficulty in establishing such a Committee to assist in the highest art training at the Metropolitan School?—I see no difficulty, in fact it would seem to me to be a natural incident in the development of the work. We are seeking now to get the helpful advice and co-operation of those engaged in industries. I have mentioned already the case of the Goldsmiths' Corporation. I have met

representatives of the Corporation on several occasions, and our discussions on the way in which the work of the Metropolitan School of Art might subserves the gold and silver industry were most useful. As a consequence, we have arrived at this very useful result, that those apprenticed to these trades through the Corporation of Goldsmiths are required to attend a School of Art. No doubt an extension of this principle would be most useful in regard to the artistic crafts.

1354. Do these apprentices attend Evening Schools?—Yes, they attend in the evening. At the present time they are attending the Metropolitan School of Art.

1355. I take it that the buildings are very well suited for the purposes of a School of Fine Art, and possibly in some respects more suited for those purposes than as a School for Industrial Art?—Up to the point where one begins to specialise for the crafts the training will be identical and, I think, therefore that it is suited to both. What we shall feel the need of at the Metropolitan School of Art is, I think, certain special rooms for the craft work.

1356. Could you give us some information about the present members of the staff of the Metropolitan School of Art and their qualifications?—The Headmastership, as I have said, is vacant.

1357. What kind of a man do you want to fill that post—what do you aim at getting?—We want an Admirable Criticism. First of all, the man to be chosen for the post of Headmaster must have a thorough training in Art.

1358. In any special branch would you say?—In addition to the general training, such as would be conferred by the Royal College of Art, which has been for many years the great source of supply of Art Masters, it is most desirable that the Headmaster should have special qualifications in regard to one or more Art Crafts. I have mentioned the Royal College of Art because I think it would be very difficult for a man who had not passed through what we might call the recognised course of academic training to take in hand the training of teachers. There are just those two lines of work. The two functions which I think the Metropolitan School of Art under the re-organisation will have to serve are, first of all, the training of Art teachers for Ireland, and in the next place, the giving, as I say, of the highest Art training possible, especially with a view of the application of Art to industries. Hence it is that one would require, in the first place, a man who had passed through some type of training which had regard to the training of teachers; and, in the next place, he should have especially studied design in regard to its application to the Arts. Of course it would be very much better if he had a very close acquaintance with one or other of the principal Art Crafts.

1359. What salary do you give him?—£500 to £700 by annual increments of £25.

1360. Does that seem enable you to get the best sort of man?—It would be very much better if we could offer more. One must bear in mind that a good artist could get more in private practice. That I know, is an argument capable of very wide application, but I think if we could offer a better salary it is most desirable that we should do so. Everything depends upon the man as the helm in these matters, and I think that we should have a wider choice if we could offer a better salary.

1361. What was the previous experience of your late Headmaster, Mr. Willis?—He was a very talented artist, indeed. He passed through the ordinary course of training leading up to the Art Master's certificate. When speaking of the qualifications of a Headmaster, I should have pointed out that he should hold the qualifications recognised by the Board of Education for an Art Master, which consist in having at least a pass in Group I, and may include some of the other Groups of the course of study laid down by the Board of Education at South Kensington. It is desirable, I think, that the Headmaster should have those qualifications. They indicate a regular systematic course of training which Art Teachers should go through. Although I know that Mr. Willis had those qualifications, I am afraid I cannot at the moment tell you much about his previous academic experience. He was appointed before I became Assistant Secretary for Technical Instruction, and, although I was constantly in touch with him, I do not think I could tell you the whole of his antecedents.

1350. After him whom have you got in this School? The Second Master is Mr. Luke. He is an Associate of the Royal College of Art, and has passed through the course of training—that is, he is a fully qualified Art Master.

1351. What are his special functions in this School?—As a Second Master—they are general functions.

1352. Does the Headmaster himself teach, or does he merely superintend the teaching?—The Headmaster teaches, and I think it will always be a most important condition that the Headmaster himself should take a portion of the teaching. Then there is a special instructor in modelling, Mr. Sheppard.

1353. Is Mr. Sheppard a sculptor by profession?—He is. He has done some important work.

1354. Is he himself capable, do you think, of earning his living as a sculptor?—Undoubtedly. Then there is Mrs. Burden, who is an Assistant Art Master.

1355. What does she do?—Not special work; she gives a general course of art training. Then there is Miss Alice Jacob, who is a teacher of Design and Ornament, and there is a special teacher of Machine Drawing and Building Construction, Mr. Buckley.

1356. Is that a proper portion of the curriculum of an Art School?—I think so. At first sight it does not appear to be so, but it has always happened that Drawing of this character, Applied Drawing, has been done in the Schools of Art. Practical Geometry, Machine Construction and Drawing, and Building Construction and Drawing, were under South Kensington almost always taught in Schools of Art.

1357. Do you think that is desirable?—No. I do not think it is desirable. My own feeling was that in most cases where I inspected this work it was quite out of place in a School of Art, and that such instruction should have found its place in a Technical School, and not in a School of Art; but it was always needed, and the qualifications of an Art Master included qualifications to teach those subjects. That is an arrangement which probably might be subject to revision.

1358. What salary does Mr. Buckley get?—He is an occasional officer; he is not employed the whole time, and is paid £1 4s. per week for teaching three classes.

1359. Has he many pupils at the school?—There are sixteen pupils in his class at present.

1360. I should think that is a kind of work which can be done at the new Technical Schools you are referring to?—Certainly. The teaching staff at the Metropolitan School of Art also includes two Pupils Teachers and special Lecturers. There is a special Lecturer in Artistic Anatomy, Professor Fraser, and a special Lecturer in Architecture. Then we have a special Craft teacher, Mr. Oswald Reeves, who is responsible for Enamelling. It seems to me that it might be of use to this Committee if I were to send in a separate paper giving full particulars of these teachers.

1361. The CHAIRMAN.—Yes, I think it would be useful.—Witness.—Then I would do so most gladly.

1362. You have mentioned that the chief qualifications which you think necessary for a Headmaster are a knowledge of the training of teachers and a knowledge also of the application of Art to crafts and industries?—Yes.

1363. Do you think those qualifications are compatible with the instruction that a professional artist—a professional painter, say—we will put sculpture out of the question for the moment—requires in the highest form of an Art School? I take it what students want is to draw and paint from the life together, so as to see each other's work, and that they can only do it if there are a sufficient number of students doing it.—Yes.

1364. Secondly, they want the help and supervision, not necessarily continuous, of an artist of the most eminent kind that can be got to teach?—Yes.

1365. Do you think that the Metropolitan School of Art can really fulfil that highest duty of Art teaching?—That further teaching seems to be got in so many different ways that it would seem to be outside the power of anybody to lay down a course for the training of the artist beyond that point up to which, as I have said, a systematic regular course is desirable. I think I may grant the contention that Art students should be got together to work from the living model under the highest supervision that could be obtained. But I suggest that before an artist

comes to the point of being able with advantage to himself to do that kind of work he should have gone through a severe course of discipline involving drawing and painting; indeed, I think that the ordinary course given at a School of Art should be such as not to destroy an artist's individuality, but to give him power over his means of expression. It has been a very much debated question, as you know, for many years past whether this regular course of training in a School of Art is best calculated to make an artist. I can only say that many of the great artists of the present day have gone through it. Here and there you have a man who has not done so, just as in the past great artists had no School of Art of the kind to go to. Great artists arose often, and they will arise now without any such course of training; but, if we set to work to make artists, then I think that this preliminary work is necessary. Moreover, there is always the effort on the part of the dilettanti, at all events, to evade it. Thus, in the course of my work as Inspector on this side of the water, I have frequently seen classes consisting of individuals who were ready to pay large fees, but would not undergo the discipline of the School of Art—ladies, for instance, who desired to paint, but did not want to draw. One found a desire to evade a disciplinary training. I think most Art Masters certainly are of opinion that whether you are training for the fine arts, or for the industrial arts, there is no escaping the necessity of systematic work in drawing, and the study of light and shade preparatory to working from the life. If this training has been secured, however it has been secured, there is nothing to stand in the way of such a student being set to work from the life.

1366. Even admitting all that you have said as to this preliminary training, still it comes down to this point, does it not?—Is there room in Dublin for some other school of teaching for professional artists, such, for instance, I will put it, as a strong Royal Hibernian Academy School side by side with the Metropolitan School of Art?—I think there is. The difficulty I see at the moment with regard to that is the paucity of properly prepared students; but I think there is ample room for that, or for other effort of that character, strengthened as far as it is possible to strengthen it.

1367. Mr. HOBBS.—Just as we find here Royal Academy Schools, Slade Schools and numerous eminent private schools, in addition to the Royal College of Art, so you think in Dublin, provided students were forthcoming, there would be ample room for them there also?—Certainly.

1368. But will the students be forthcoming; in other words, what is the best way of dealing with the question of artistic education in Dublin under the actual conditions?—Will you say in Ireland under the actual conditions?

1369. Yes, in Ireland?—That really is the whole point. Personally, I believe there is ample room, but at the moment, if one could start a Royal Hibernian Academy School of the very first type, with the very best men that the era could produce to lead it, you would meet the difficulty that you would not have the students to join. As I have indicated in regard to the Metropolitan School of Art, the development could not take place at a single stroke. It must come gradually. Now, how far is what we are doing in Ireland calculated to provide the students for such higher work? It may be taken for granted that they ought to be there. In the first place, I think this work that we are doing under the Department is calculated in the course of time to produce them. I do not think it all that could be done by any means. I would like to see Drawing much more commonly taught and more satisfactorily taught in the Primary Schools of the country. Until that is done there will be a huge body of possible able artists who have had nothing in their course of training to educate them for the higher work. That, I believe, is a great need. In regard to Secondary schools, I would like to suggest that I do not see at the moment what more could be done. Very great pressure has been brought to bear upon us not to make drawing compulsory in the Secondary schools. We have resisted as gently as possible, but we have always resisted that tendency, so that in every one of the 257 schools, where our programme is now being carried out, we have the teaching of Art to all pupils taking Science. That teaching of Art and Science in Secondary schools has been, I believe, very advantageous. That arrangement has been exceedingly difficult to maintain, but it has been maintained, and I think with the very best results. I think you will see also from the programme of this work that

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it is well calculated to train students up to the point where they could take advantage of higher Art education. But this has not had time to yield results yet; it has not had time to produce a large body of these well-trained students. I may, however, remark that we have had during this summer an exhibition of works from various Secondary schools in Ireland, and these indicate that a very marked progress has been made. Some excellent work was sent up. I have got independent evidence as to this work, showing that very great progress has been made. Another point is that up to three years or four years ago, until, that is to say, the work that my Department is charged with had got into operation, Technical education, and with it Art education, had been lamentably backward in Ireland. It was administered only by South Kensington, and it was administered under a uniform set of rules—rules which, I think, perhaps worked excellently here, although they have since been considerably modified, but which in Ireland, being more or less permissive in their nature, and not involving the responsibility of organization by the central authority, tended to retard the progress of Art education. The rules were such as schools and local bodies might or might not avail of, as they chose. There was no question of a local rule, or anything of that kind. Under the present arrangement of the work administered by the Department, it is part of the Department's business to organize that work where it is not being organized, and, consequently, there has been, as I have pointed out, an enormous leap forward; and, given time, I think it will produce most important results. That remains to be seen, but as to tendencies, so far as I can see, the work will result in our producing a far larger number of men ready for higher Art training. I do not suggest that this is all that might be done, but I think it is a considerable contribution towards it.

1378. Will the people who are now being trained have facilities for coming up to Dublin to avail themselves of instruction at your school?—Yes, they will be afforded those facilities by means of a series of scholarships, which are already being given. We have teacherships in training, and nine of these have been awarded; we have also general art scholarships, and a number of craft scholarships have been granted as well. These craft scholarships—indeed I may say the same of craft teaching generally—have been paid for out of the Endowment Fund of the Department. Of course we hope that ultimately the charge may be put on the Parliamentary Vote, because the limited funds at the disposal of the Department will not permit our devoting funds to the Metropolitan School of Art, but in order to start the work, we have paid for this kind of teaching out of the Endowment Fund. I have gone a little beyond your question, but I think there should be an opportunity for these bright boys who have been well trained to come up to Dublin to undergo a further course of Art training.

1380. The EARL OF WESTMORATH.—I think you said, if I understood you aright, that it requires an attendance for four years of the summer courses and four different examinations before a teacher becomes qualified under you?—Yes, and there are also supplementary examinations.

1381. In that interval is the teacher allowed to give any instruction?—Yes, I think I have pointed out that as soon as he has attended a course we give a provisional qualification, so that he may go on teaching.

1382. But then at the end of the four years, if this teacher was found not qualified, would not the position be a rather curious one, namely, that he had been teaching under your auspices for three or four years and at the end of the time was pronounced unqualified to teach?—Yes, it would.

1383. Does that happen in fact?—I cannot call to mind a case in which it has happened, but it might happen. I have in my mind a still more striking case in which a man has happened to secure a full course of training, and has failed to become a successful teacher. It is always a difficulty how to get rid of such a man. In this work, however, I do not think things could go on so long, because during those four years the teacher has been under inspection.

1384. Mr. HOLMES.—Does that mean that if his work as a teacher were not satisfactory he would not be allowed to come up to complete the course?—It would involve that.

1385. But if he did come up he might be so improved that he might be turned into a good teacher?—

Whether he shows sufficient promise to be allowed to go on has to be taken into account in making the recommendation.

1386. The CHAIRMAN.—I suppose you probably could judge fairly well from his first year's course of instruction?—Very largely.

1387. If he does not improve in that time probably he will not improve much later on?—I think the great advantage of the method is that all these things are taken into consideration. I mean to say that, instead of proceeding automatically in considering qualifications, we know what a man's work has been during the year; we call for the Inspector's reports and see how the school has progressed.

1388. Mr. HOLMES.—Is it the case that at the end of the fourth season the teacher has only had four months' instruction in all?—No. In general he has had four months' instruction plus four years' teaching under the direction of the Inspectors. A lot of indirect, but as I believe, very valuable educational work is done in that way by the Inspector going and making different suggestions.

1389. The EARL OF WESTMORATH.—I think you said, what in fact I know is the case, that Drawing is not compulsory in the National Schools?—That is so.

1390. I do not think it is your province, but you might be able to tell me what proportion of pupils do learn drawing in the National Schools—is it pretty widely taught although it is not compulsory?—No, but I am afraid I cannot give any figures on this point; I have not come prepared to do that. It is a very important question, and I think such a statement would be of value. It is almost a principle in education that unless a subject that entails a little more ease and trouble, such as Science, is made compulsory, or unless inducements are held out for its being taken, it simply is not taken. There is always a tendency to go on the line of least resistance.

1391. I suppose your Department has no connection whatever with the Board of National Education and can exercise no influence or pressure upon it?—Only through the Consultative Committee on which the National Board is represented. Might I suggest that this Committee is one of great importance. It does not frequently meet, but the results of its meetings have been profoundly important. It is owing to the recommendation of this Consultative Committee that the Intermediate Education Board adopted our regulations for Experimental Science and Drawing out of which all this work has grown. I might refer you to section 23 of the Agricultural and Technical Instruction (Ireland) Act, 1899—"For the purpose of co-ordinating educational administration there shall be established a Consultative Committee consisting of the following members (a) the Vice-President of the Department, who shall be Chairman thereof; (b) one person to be appointed by the Commissioners of National Education; (c) one person to be appointed by the Intermediate Education Board; (d) one person to be appointed by the Agricultural Board; and (e) one person to be appointed by the Board of Technical Instruction." That Committee has met and made recommendations from time to time. One concerned the Intermediate Board and, as I say, its advice has been acted upon. It has also made a number of recommendations in regard to such subjects as Domestic Economy and Manual Instruction in the National Schools of Ireland. Those are now under consideration, and I think they will certainly result in co-ordinated working in regard to those subjects. There is no earthly reason, so far as I know, why the subject of Drawing should not be considered by it; it seems to me to be quite germane to its functions.

1392. How often does this Committee meet?—It meets at irregular intervals. It has met, I think, about twice a year.

1393. Could you tell us who the present members are?—Yes; Sir Horace Plunkett, Vice-President of the Department; the Rev. T. A. Finlay, representing the Intermediate Education Board; Dr. Sharkey, representing the Commissioners of National Education; Mr. W. R. J. Molloy, representing the Board of Technical Instruction, and Mr. T. P. Gill, the Secretary of the Department, who represents the Agricultural Board.

1394. How are they appointed?—First of all the Vice-President is an ex-officio member; then the Commissioners of National Education choose one, the Intermediate Education Board choose another, and so

Mr. I was just dealing with the point that it is possible that this Committee might make a useful recommendation with regard to the question of Drawing. It certainly made recommendations with regard to Domestic Economy and Manual Instruction.

1302. To whom do the Consultative Committee make their representations when they meet together and decide on some course of action—to whom do they apply?—The resolutions embodying their recommendations are sent by the Department to whichever Board it concerns.

1303. Sent by your Department, do you mean?—Yes.

1304. Mr. HOLMES.—Then it depends entirely on the Board to which the communication is sent whether those resolutions are adopted or not?—It depends absolutely on the Board concerned.

1305. There is no central Department of Education in Ireland.—Primary education is managed by one Board and Intermediate education by another; then there is the Department of Agriculture and Technical Instruction managing Technical education and Art education, which is dependent, is it not, to the last degree upon the co-operation of the other Boards? Suppose, for instance, the Intermediate Education Board had not fallen in with your views upon the teaching of Art and Science, you would have no power to teach Art and Science in the Intermediate Schools, would you?—Yes, we should. The schools adopted our programme, but I cannot imagine that the scheme would have become so generally adopted by the Secondary schools.—

1306. Without that co-operation?—Without that action on the part of the Intermediate Education Board. It would have become operative undoubtedly, as the schools were already taking it up, because we were paying a separate grant for the teaching of it. It has been taken up with remarkable momentum. When this work began there were in the whole of Ireland something like six Science laboratories in the Secondary schools, and we have now over 250. That means that there is a perfectly systematised and universal scheme now in Ireland, and I am sure all that would not have come about but for the action of the Intermediate Education Board in adopting our programme as its own.

1307. The EARL OF WINTERTON.—Did you say that this Consultative Committee had actually recommended compulsory Drawing in the National Schools?—No.

1308. It has not yet done so?—No; it has not even taken it into consideration. I think it is a matter that might very well be considered by the Consultative Committee, for, although, as I think Mr. Holmes pointed out, those recommendations have no more weight than they are worth in the view of the Boards concerned, the fact is that up to now those recommendations have been acted upon, and I am quite sure that any recommendations that might be made would, in view of the Committee's consideration, carry weight.

1309. I suppose any recommendation would be a unanimous recommendation, would it not?—I could not so far anticipate its actions.

1310. It might be considered to have the approval of all its members?—It has been so hitherto.

1311. Mr. BARNES.—I wish to take you back for a moment to the question of the Royal Hibernian Academy, and one or two points arising out of it. You have told us that your experience of these Advisory Committees in connection with Industrial Art is that they have been very successful and have worked very well?—Yes.

1312. Is it your opinion that in the development of the highest Art such as we are concerned with at the Royal Hibernian Academy, if you had a Government Department like the Department of Agriculture and Technical Instruction, it would be able to work in such a sphere properly, with the help of an Advisory Committee of Artists?—If the means were given, I cannot see any difficulty in the Department, as a Department, doing what another body could do.

1313. Do you think it would be for the best interests that the Department of Agriculture and Technical Instruction should have absolute control over the present Royal Hibernian Academy, and that the Royal Hibernian Academy should cease to have a separate existence?—No, I am not prepared to take that view.

1314. You would not go so far as that?—No, I could not go so far as that. I believe it would be quite feasible for the Metropolitan School of Art to undertake that work. Indeed, so far as it is going

now I suggest that it is doing so. As to whether it would be desirable that such work should be attempted by the Metropolitan School of Art I am not clear, because, as I have said, I think there is plenty of room for the existence of either effort. I know it was the suggestion of Sir William Abney that there should be an absorption, but I am really not clear that you could not have a healthy development of such work as the Royal Hibernian Academy is doing, apart from the Metropolitan School of Art, although I believe that that school could undertake it. I do not think that any State-controlled School or College of Art renders unnecessary or undesirable other efforts such as are being made, of a more or less voluntary character, arising out of, if you will, the artistic spirit of the people.

1315. I suppose you would be in favour of the existing grant, such as it is, of £200 a year being continued to the Royal Hibernian Academy?—Without that, I take it the work would cease. It seems to me the difficulty is the smallness of the amount, and I would not be prepared to recommend its discontinuance.

1316. Mr. HOLMES.—The present arrangements for teaching those Masters in the country who come up for their summer courses are strictly provisional, are they not?—They are strictly so.

1317. What do you aim at in the future?—Do you aim at supplying fully qualified Teachers who have been right through your curriculum?—Yes. I think that the Metropolitan School of Art, aided by the various Schools of Art in Ireland, will form the natural training ground for the Art Teachers for Schools of Art and for Secondary schools, but I believe that these Summer Courses will always be necessary. I should strive personally to secure a continuance of the Summer Courses, not for the purpose of training Teachers up to the point of qualification, but in order to keep them up to the mark in their work. Though Teachers in the country are recognised as qualified to teach and are trained up to a certain point, one of the greatest difficulties is that they make no further progress unless they are admitted occasionally to a Summer Course, or some other means are given to them to keep abreast of the work. Therefore the intention of the course would somewhat change, and possibly the numbers attending it would very largely diminish. Still, I think that Summer Courses are of very great value. They were always given by South Kensington, not for the purpose of training Teachers, but for the purpose of giving Teachers already at work an opportunity of keeping up to the mark. Both in Art and Science these Summer Courses that were held at South Kensington, I can say from my own personal experience, were of the very greatest value to the teachers in the country. That is the kind of thing which we must do in Ireland. I have only undertaken, both in Science and in Art. I have only spoken of courses in Art here, but we have had similar courses in Science all over the country, and 838 Teachers have attended those courses alone this year. I think they are a first necessity; but these early courses are only a matter of expediency, and we were obliged to institute them in order to train Teachers. When that need itself have been met, I feel that Summer Courses both in Art and in Science, and possibly also in Crafts, will still be most necessary. I know that some of the finest work is being done on the Continent in the *Museums* given in the Schools of Art there. These courses are designed primarily for masters and foremen, and I think they have been found to be of very great value in various industries.

1318. The CHAIRMAN.—Some doubt has been raised before this Committee as to whether the Department of Agriculture and Technical Instruction has the legal power to aid and control the teaching of Fine Art as distinct from Art applied to Industries. That is to say whether it has legal power to keep up a School of Art which has no relation to Crafts and Industries. What is your view on that matter?—I feel quite satisfied in my own mind on that point. The powers under which the Department work are derived from Section 2 (1) (c) of the Act which transferred to them the Administration of the Science and Art Grant in Ireland. That grant was previously administered by the Science and Art Department, which was, I believe, established by Charter, and the expenditure was approved by the Treasury annually. It will be seen also from section 2 (1) (c) of this Act that we are working under the same powers as the Royal

Nov 24, 1905. College of Art in London. It was those powers that the Act transferred to us, and, therefore, must be applied to the Royal College of Art in the matter of powers appertaining to us.

Mr. George
Foster.

1412. You do not think there is any doubt about this point?—There is no doubt whatever.

1413. Mr. HOLLAND.—Do you get an Annual Voted Grant for purposes of Science and Art?—Yes. I ought to say, as bearing upon this, that the whole of the funds

of the school, with the exception of the amount provided out of the endowment for the Craft Classes at the Metropolitan School, which I have previously spoken of, are provided annually out of the Parliamentary Vote. I do not know whether that settles the question of legality, but undoubtedly the money is provided in precisely the same manner as the money which is voted for the Royal College of Art. My view is that that does dispose of the question.

(The witness withdrew).

SIR WILLIAM DE W. ARNLEY, B.C.L., F.R.S., examined.

Sir William
de W. Arnley.

1414. CHAIRMAN.—The Committee have desired to ask your opinion on certain points, as we are aware that some few years ago you made a report, I believe, on behalf of the Board of Education, upon the Royal Hibernian Academy?—The Board of Education as such had nothing to do with it. Lord Cadogan, then Lord Lieutenant of Ireland, asked the Duke of Devonshire if he would appoint somebody to hold an inquiry into the Royal Hibernian Academy.

1415. And you were requested to make the report?—Yes. The Duke of Devonshire asked me if I would go over to Ireland and make a report, and I said I would. But I was really appointed by Lord Cadogan.

1416. And, therefore, you made your report to him?—Yes.

1417. As the writer of this interesting report, the Committee would like to ascertain your views now on the question generally, so far as you can recollect the circumstances?—The information that I collected I have really summarized in my report, and what I proposed appears at the end of my report. I do not know whether you have seen the report which was drawn up by Mr. Norman Macleod.

1418. It has been mentioned in the course of our inquiry?—There is in the Science and Art Department a copy of the report that was made by him.

1419. Mr. HOLLAND.—That report was made much earlier, was it not?—It was made in 1888.

1420. The CHAIRMAN.—I think that the question that I should like to put to you first of all is, what is your view upon the possibility of supplementing the Art instruction given in the Metropolitan School of Art by anything of a different nature, or going a little beyond that in the Academy School. As we know, you reported in favour of the amalgamation of the Academy School with the Metropolitan School of Art?—Yes, I did.

1421. But that has not taken place?—I believe it has not.

1422. This Committee has had a good deal of evidence before it to the effect that the instruction in the highest branches of Art is not entirely the same in the Metropolitan School of Art as in the Academy?—No, it is not quite the same.

1423. In the Metropolitan School of Art the instruction is particularly directed towards the relation of Art to industries and crafts, and therefore it would not be quite the same instruction that would be given in an Academy School, which was intended to give the highest instruction for professional artists?—No, certainly it is not.

1424. What are your views upon that point now?—First, is there room for another School of Art in Dublin?—If you ask me that, I say honestly I do not think there is—at least when I made the inquiry there was not room for another School of Art there. Both schools were starved, or starving rather, for want of pupils. The number of pupils in the Academy School, if I recollect aright, was very few, and they were not doing the class of work which you would find in the Academy Schools here for instance.

1425. Then you would say there are not a sufficient number of students?—That is so.

1426. That would lead up to my other question as to how would you account for that—do you think that it is due to the Academy not being in a good enough position, and not having sufficient money to carry on the School properly, or do you think that there are really not students enough in any case to fill such a school?—I will put it in perhaps a slightly different way. I do not think the School is good enough at the present moment to attract students. I

believe students who want to get on come to England for their instruction. I think that the situation of the Academy is bad, having regard to the wants of Dublin. It is only by raising the tone of the exhibitions, and making it a more popular body, that you will attract students to the schools. As long as the Academy is in a half moribund state, without funds and without prestige, so long you will not get students in the schools, and they will prefer to come to England to finish their Art education.

1427. It has been suggested to us by one witness that the present scheme of Art education in Ireland is gradually producing more students who would take the highest branches of instruction in Art, and would naturally produce more as the scheme gets into full operation; so that there might be supposed in the future to be more Art students in Dublin than there have been in the past?—I think that is the case. I think when I had charge of the Science and Art Department in Dublin the numbers were increasing. You have got some excellent Schools of Art in Ireland; I suppose you cannot have a better School of Art than you have at Cork; and you may say, so far as the capabilities of the place go, the Metropolitan School of Art is an admirable one. I think very likely, I will not say in Dublin but in Ireland, that as a rule there will be a greater number of Art students turned out who would be ready for the highest instruction. But, then, on the other hand, you must give them somewhere to go in order to get that instruction. Otherwise they will come over the Channel and get it here. That is your difficulty. It is the competition between England and Ireland that you have got to look at.

1428. Mr. BOLLAND.—As I understand it, you would be in favour of having, if possible, a School in Dublin?—Undoubtedly.

1429. Instead of having our people coming over here?—Undoubtedly. I think it is very wrong that it should be so.

1430. Mr. HOLLAND.—What do you think could be done to improve the prestige of the Academy and the value of the School?—I think I must refer you to my report. One of the great points which makes the Academy not so successful as it ought to be is very largely the absence of members. As long as you cannot get really good members to exhibit at the exhibition, so long will it be wanting in prestige. It is a question merely of money. An exhibitor can sell his wares at the different exhibitions in England, and he cannot sell them in Dublin. I really look upon the financial point as the key to the whole situation.

1431. Mr. BOLLAND.—Supposing the Royal Hibernian Academy had a gallery in a better position in Dublin and had a better equipped building, do you think there would be more likelihood of these men being inclined to exhibit there?—I do. It is situated now in the worst part of Dublin for an exhibition, and people will not go there; whereas, if they had it in an important part of the city, somewhere near the Museum for instance, they would have a very great many more visitors, and I think there would be many more purchasers. It is simply out of the way, and to be successful it must be in the way.

1432. Mr. HOLLAND.—Do you think that the Academy School ought to be taught by the academicians over there, or by paid Professors?—If they could afford it, I should say by paid Professors. Some of the academicians there have entered heart and soul into the instruction of the students. There is one whose name I forget, but I can find it out from my papers, who was an excellent and an admirable teacher, and who was getting his pupils on a very well, but of course he was one of the very few. I think the

way in which they provide for what they call "rusting" the schools is not very satisfactory. Then I think the body is too large.

1433. Do you mean the number of academicians?—Yes, the number of the academicians is too large. You might almost say that you have got to trust to get academicians, because at the present time there are so few eligible artists to choose from. I think that is the reason why in my report I proposed that the number of academicians heretofore should be limited to twenty. I forget how many there are at the present time, but no doubt it is in my report. Anyhow, it was felt that if the number was reduced to twenty, then there would be a real competition, if I may say so, for the vacancies; whereas at the present time there is no competition.

1434. The CHAIRMAN.—There were, I see, thirty academicians?—I proposed that they should be reduced to twenty, and I may say that at the time Sir Thomas Drew, as far as I can recollect, fully agreed with me. I do not know what he thinks now. I went through this report with him, and consulted him as to what he thought was good, and I think he agreed in the main with what I said.

1435. Mr. BOLAND.—Speaking with regard to the proposed amalgamation of the two, namely, the Metropolitan School of Art and the Royal Hibernian Academy, Sir Thomas Drew is strongly of opinion that the Royal Hibernian Academy should be preserved separate and that it should not be worked under a Government department?—He did not like the Government department, and I honestly say that if there is any other better scheme I prefer not to go to Government. It was simply a question of finance. It would have relieved their funds of the cost of the school if it had been arranged that the students should go to the Metropolitan School, because the Government supply the funds there; so it would have left the income which they devoted to the school free for the purposes of the Academy. That was the reason why I proposed the amalgamation, believing that the Treasury were not likely to devote more money at that time to the necessities of the case. Of course the scheme was not ideal, but it was the only one which seemed to me to be at that time feasible. If I may say so, I wish that that scheme had been adopted, and that more funds had subsequently been provided.

1436. The CHAIRMAN.—In your summary of recommendations you placed as the first that the Board of Works should secure suitable premises for the Royal Hibernian Academy in the neighbourhood of the National Gallery?—Yes, that is so.

1437. Am I right in assuming that that is the first step which in your opinion should be taken in order to get the Academy reconstituted?—Unquestionably—the very first step to take is to put it into proper premises and in the proper position.

1438. Do you think the question of how the Academy teaching is to be carried on might be until the first step is accomplished?—Certainly.

1439. Until one saw what benefits resulted from it?—Yes. I think that would be a very advisable thing. The question of how the teaching is to be carried on might wait. My suggestion for the amalgamation of the two was simply a question of finance; it had nothing to do with what was ideal. It was proposed simply with the object of relieving the Academy funds of the cost of the school, which does not pay them, or anything like pay them. What I wanted to secure for the Academy, supposing the schools were combined, was that they should still have a very large interest in the combined school by being visitors, and very likely by being appointed a Board of Advice, or something of that kind, to the Government Department managing the school. I never wished to take that feature entirely away from the Academy; that was the very last thing I proposed. I think I suggest in the report the appointment of selected members of the Royal Academy as visitors. Some would have been very useful indeed, but some of them, I should say, would not.

1440. Although you did not think when this report was written that there was room for the two schools together, do you think any modification should be made in that view now, or do you still think that the whole of the instruction might be given by the Metropolitan School of Art?—I think that for the students such as were there at that time I would say yes; but if the Hibernian School became of a higher class, there is no reason why it should not attract students who gain their instruction elsewhere.

(The witness withdrew).

1441. You mean instead of coming to the Slade School or going to Glasgow or going to France?—Exactly.

1442. Mr. HATFIELD.—But it would be essential to improve the status of the Academy School before that could be done?—Quite so. You must go further still; you must improve the status of the Academy itself before that can be done; the one hangs upon the other.

1443. The CHAIRMAN.—Will you let me read what you said in your report: "I believe that if the Academy School is to be continued and properly located and taught, the funds available are insufficient, but, as already stated, relief might be given by its transfer to the Metropolitan School of Art." The reason why you made that suggestion was because you considered the funds of the Academy School were insufficient to enable its work to be properly carried out?—Yes, that was the reason.

1444. Comparing it with the Scottish Academy, you thought it would be only fair that the buildings should be provided by the Government?—I did. I believe that opinion was challenged by the Treasury—in fact I know it was.

1445. I think the question of the maintenance and upkeep of the Royal Hibernian Academy buildings has been rather a serious drag upon their very small funds?—It has been a very great drag.

1446. The result, as we saw when we were in Dublin the other day, and went over the premises, was that they are not kept in a condition which makes them attractive?—That is so; it is impossible with the funds at their disposal that they can be. Again you come to the same difficulty with regard to the position of the Academy, that is to say, in regard to its present site. If the Academy had a successful exhibition where it took plenty of gate money, it might perhaps go better; but it is in an unsuitable position. I was there during one of the exhibitions, and I think they did not get everybody they ought to have got to view the exhibition. My experience—I do not know whether it is your experience, too—is that people will always go to the Museum part of Dublin, very much more readily than they will go to the other side of the river. I have often heard it said that such is the case.

1447. Seeing that the amalgamation which you then proposed has not taken place—and I do not think it is likely to take place—do you think that it would be, not a waste of money, but an advisable step to reduce the Academy first of all?—I have not the slightest doubt about that; it ought to be reduced.

1448. The EARL OF WESTMORLAND.—If a better house were given to them without financial assistance, do you think that would work as well?—Yes.

1449. Mr. BOLAND.—They only get £200 a year at present?—I know they only get £200 a year, and I know it because the Science and Art Department used to pay them that £200 a year—it used to be taken in our Estimates. I believe they would be better off with a better house and the £200 a year than where they are with the £200 a year. I think the success of the exhibitions would give them a bigger income than they now get. Another thing is that you should increase the prestige of the Academy by reducing the number of academicians, and not have a big tail to the list, if you understand what I mean. At the moment when I inquired there was a tail of academicians who were, well, not known to the world very much; although there were some good names and great names on the list, there were others that did not give that weight to the Academy which it ought to have. I believe, considering the size of Ireland and the population of Ireland that twenty academicians is quite as much as they can stand. There was another recommendation that I made, namely, "The number of Associates to be unlimited, and lady artists to be eligible to become Associates." That dealt with a very weak point. A great many of the very best painters in Ireland were ladies, one of whom, at least, held an exhibition of her own in London. Those were excluded from the Association, being ladies. I am afraid I have not given you much information.

1450. The CHAIRMAN.—We have been very glad to hear your views upon your former report?—If there is any more information I can give at any time, I shall be very pleased to do so.

Nov. 23, 1904

Sir William de W. Abney.

Nov. 25, 1895.

Mr. George
Clausen.

MR. GEORGE CLAUSEN, A.B.A., examined.

1451. The CHAIRMAN.—You have been good enough to come here to give your views to the Committee on the subject of this inquiry. As you are aware, I dare say, it is an inquiry into the Royal Hibernian Academy and the Metropolitan School of Art in Dublin?—Yes.

1452. We know that you are interested in, and have a wide knowledge of, not only the practice of Art, but the teaching of Art, and it is rather on the latter point, namely, the teaching of Art, that I will ask for your opinion. The position is that a certain amount of Art teaching is given at the Metropolitan School of Art in Dublin, but is directed frankly and mainly to the relations of Art with Industries and Crafts, whereas the Royal Hibernian Academy, for whatever reasons—I do not say from its own fault, but from such circumstances as want of funds and other causes—has not been conducting an efficient school of a higher character in Art. The question before us is,—what can be done to provide that higher Art education in Dublin? Perhaps to begin with, one ought to ask whether there is room in Dublin for a School of Art of that kind; and secondly, if there is, what can be done to make it as efficient as possible?—When I was in Dublin I was shown over the Academy, and I saw the premises and I saw the school. Sir Thomas Drew told me how much they tried to do, and did, on a very small allowance. It seems to me that it would be a pity to stop the school, and that it should be better endowed. In London we have at the Royal Academy an interested public which, through the exhibitions, pays for the support of the school; in Dublin, I think, there is very little interest taken, so that their gate money, I fancy, accounts for very little.

1453. And it has been gradually diminishing?—Yes.

1454. Do you think that if the Royal Hibernian Academy were properly housed in a better situation in Dublin, it would have a better chance?—I think so decidedly. I have only a little knowledge of Dublin. I was there recently, but only for a week, and from what Sir Thomas Drew and others of the Academy told me, I could quite see the disadvantage of the Academy continuing in its present position. There was a question which Sir Thomas Drew raised in talking over of the two schools, the Metropolitan School and the Academy School. He said that it was contended, I think, that only one school required a Life Class, and that in a school which was devoted to Design, such as the Metropolitan School, a Life Class was thought unnecessary. I do not think I can agree with that. I think that in any Art School, no matter whether it is for Design or for Painting, you can only teach Drawing through the strict discipline that is necessary in working from a model, so that it seems to me you do want the Life Class in both schools. I believe there is one at present at the Metropolitan School.

1455. I think the Department of Agriculture and Technical Instruction in their management of the Metropolitan School of Art quite recognize that you cannot teach Design properly without a Life Class?—Drawing is the basis of the whole thing—you must teach a boy or a girl to draw, and you can only teach Drawing properly on the model and from the figure. Whatever use they put their skill to afterwards, they must have at least that ground work. But when in a school such as the Royal Hibernian Academy, one goes on from that to Painting in the sense of painting pictures or figure work, I think there that you must make a distinction. You cannot make an absolute distinction between what they call Fine Art and Decorative Art. Many of the finest paintings that we have are early Italian panels on the fronts of chests and so on; but still there is, roughly, a distinction between Art which is directly applied to manufacture, and Painting, which in a way stands by itself now.

1456. At any rate I might put it, might I not, in this way—that at a certain stage if you were studying one branch or the other, and pursuing that branch of Art to its highest point, you would find that those branches would slightly diverge?—That is so, though I do not think they should in strict theory. One finds that at the best time there was no distinction.

1457. Then if I have put it too strongly I withdraw that?—I am afraid now that we have got into different times, and that many men consider a picture is the only form of Fine Art, and that the other is something lower. I do not think it should be so, however, so it is.

1458. Still, for all that, do you think there is room in Dublin for a second school other than the Metropolitan School of Art?—I think so; I think there should be.

1459. Mr. HOLMES.—Will you kindly tell us the advantages that you would expect to follow from the existence of a second school?—If you had boys in it who wished to be painters you would be able to train them there.

1460. Do you think that they could not be trained in the Metropolitan School of Art by improving it up to the level of the Royal College of Art at South Kensington?—I do not know what masters you have there; however, by improving it, of course, they could be done.

1461. In asking the question I assume that the money would be forthcoming to supply masters?—If you were to make one great school that would have competent masters in each branch, of course that would meet the case. If you had good men at the new school it would not matter, it seems to me, under which head the thing were run.

1462. Mr. BOLAND.—Would it be satisfactory to have it under a Government Department?—I mean would a body of young artists, who are studying in order to be artists in the highest sense, like the restraint of red tape, so to speak, that is generally associated with a Government Department?—No, I am afraid not. I am afraid that would be a drawback. It is so, I believe, at Kensington, where there are rules and limits beyond which you cannot go. They have a Painting Class in Kensington, and they make the limit that Painting must be studied from the Decorative point of view. That seems to me to be an extremely difficult line to draw, and I do not see how you can do it. I certainly think that it would be a disadvantage from an artist's point of view to have the restraints of a Government Department.

1463. The CHAIRMAN.—The extreme difficulty in such a Department would be to get a sufficient number of the very highest class of teachers, would it not?—I suppose that would be so, but there is also the difficulty of routine—of a scheme being drawn up which has to be followed.

1464. Now I should like to ask you as to the form of teaching that is given in the Academy School in London and in the Slade School. What are the particular advantages to the young student-artists in the form of teaching?—It seems to me that the student gets at the Academy the best men obtainable. He gets a variety of opinions, that is to say, he does not get only one man to give his view, but in the course of the year he gets perhaps six or eight different men, and though every man is more or less in agreement with the others on the common grounds, yet they all have their individual differences, of course. That is an advantage to the student, but it has its drawback, because unless a student is well grounded before he comes to the school, he is apt to be led first one way and then the other, and, unless he is a pretty strong man, he loses his way; but it is a good thing for a strong man. On the other hand, the Slade School is run by men who are constantly there, and so the student has the advantage of being consistently taught one thing. That is the difference between the two.

1465. Mr. HOLMES.—So that the student is brought up in a certain definite school of painting at the Slade?—Yes, I think if the student is strong enough, our system at the Academy is the best. As an ideal I should like to see the Slade students come on and finish at the Academy.

1466. Had you ever anything to do with the Slade School teaching?—Never, but I am an old friend of Professor Brown's; he and I were students together.

1467. You have never taught there?—No, I never taught there.

1453. Do you take a personal interest in the Academy Schools?—Yes, I visit there, and I lecture to the students. I take a great interest in the School. I think that the school is really the most important part of the whole business, because it is the preparation for the future.

1454. Are the Academy Schools maintained altogether out of the Academy funds?—Absolutely.

1455. That is from their gate money?—Yes, and it is absolutely free for the students.

1456. Do they ever get any assistance from Government?—No; I may say I am sure they do not, although I am only an associate of the Academy, and do not know the details of the accounts. I am practically sure that no assistance is given from outside.

1457. The CHAIRMAN.—Could you tell us what you think would be the best form of teaching, supposing the Royal Hibernian Academy School could be set on a sound footing, in order to carry on their work? I think it has struck some of the Committee that it is naturally very desirable to get, not only from Dublin and from Ireland, but from elsewhere, if possible, some of the best and strongest teachers, if the school is to flourish. We know there are Irishmen in England—do you think there would be any possibility of getting some of those to go over to visit occasionally?—Yes, I should think it might be possible. I suppose the members of the Royal Hibernian Academy are not so strong as artists as are the members of our Academy here; yet one would like in founding the school to get the best possible man. I should think the best plan to follow in that case would be this: Supposing that you are reorganizing the school of the Hibernian Academy, where, I presume, you have visitors just as we have, and the teaching is done by a rotation of visitors, then if you were to divide the school into two schools, you could have the first one under the permanent direction of the best man you could get, letting him have absolute control of the students. After that let them go under the visitors. But first let him be grounded well, and then they will be fit to come under the teaching of different individuals. A good many of my friends were students at the Academy, but I was never there. I have heard men say within the last few years, "Well, you know, the teaching we got at the Academy Schools was good, only we did not know it at the time, because we could not understand it, so we did not understand why one man should differ from another." Afterwards, when they had had a little wider knowledge, they came to remember certain things that this man had said, and certain things that the other man had said. It seems to me that if we could get the grounding, the foundation, given by a good permanent man, you would get a very excellent system indeed by having the visitors to finish.

1458. Mr. HOLMES.—That is always assuming that you have really competent visitors?—Yes.

1459. Mr. BOLAND.—How would you suggest that the visitors should be elected—by the Academy itself?—I think so, because they know who are the most capable men. That is the way it is done here; every man who is willing to take his turn in the school is asked to send in his name.

1460. I had in mind the possibility of having visitors for example from this country?—Would they be members of the Hibernian Academy?

1461. Do you think it would be advisable to restrict the visitors to the members of the Royal Hibernian Academy?—I think the Academy would not like to admit visitors who were not members, and I do not see how they could very well. But that would be a matter for them.

1462. Mr. HOLMES.—At the Royal Academy is landscape painting taught also, or is it mainly figure painting from the Life?—Landscape painting is not taught, because you cannot teach landscape painting in a school. You can teach a student from the model all the principles that he requires for any kind of work; from that, if his taste goes to landscape, he can find his way.

1463. The EARL OF WHARFINGTON.—How is the Royal Academy ever here governed—who has the disciplinary powers?—The Council.

1464. How is the Council chosen?—It is chosen from among the members, who go on by rotation; I mean from among the Forty, not from the Associates.

1480. Have they powers of discipline and powers to make rules and regulations?—They have absolute power; indeed they have the whole power, I believe, in the body. The schools are in a sense under the Keeper, who is one of the members of the Academy; he lives at Burlington House, and has general control of the building and of the schools. But he does not interfere with the visitors. He reports to the Council and he teaches the students at certain times. He is the permanent man.

1481. Mr. HOLMES.—Would you like to divide the Academy School here into the two portions which you mentioned just now, the first being under a permanent Professor?—I should; from my point of view I think it would be better. That is only my own individual view, however.

1482. How long do students remain at the Academy?—It is a three year studentship, but they may have a two years' extension if their work justifies it, so that if by chance they get any student who is not likely to do good, they may drop him at the end of the third year, and so make room for another, but if he is a good man he can go on for his five years. Then, of course, there are prizes and so on.

1483. What is the value of those prizes?—I suppose the value of the prizes given annually in providing studentships and such things comes to nearly £1,000.

1484. For how long would you keep a student under a permanent Professor?—I should think that his continuance in the school should be a matter for the judgment of the permanent Professor.

1485. The CHAIRMAN.—As the question of finance comes in here very much, I should like to ask you whether the visitors in England give their services without remuneration?—No.

1486. They are remunerated?—Yes.

1487. That, of course, is an important point where finance is concerned, unless you have got a considerable income?—Exactly. All services that are given in that way to the Academy are remunerated.

1488. Mr. HOLMES.—What would have to be paid for a really competent permanent Professor?—I do not know.

1489. I suppose he would be able to continue his own work?—Not very much. That again would depend on the man—on his energy, and how much the school work took out of him.

1490. It would depend too on the number of his pupils?—Exactly. I do not at all know how much you could get a good man for—such a man as Dyson, for example, or Mr. Russell, who is an assistant teacher under Professor Brown at the Slade, and who is a very excellent teacher in drawing and painting, too. Mr. Russell would be a capital man to give such a post to. He is quite young, and he knows his work.

1491. What sort of remuneration does he get at the Slade?—I do not know at all.

1492. Do you think it would be desirable to have a Professor of that sort for only a limited term of years and then to change him?—No, I do not think so.

1493. Would you keep him on?—I should keep him on. I think the French Schools of Painting show the advantage of the permanent master. Look at the number of good men who have come out of studios like Gerôme's and Cabanel's. In the French schools the master stays on as long as he is able to do the work.

1494. Are they appointed by outside bodies in France?—I do not know, but I should think the whole of the *École des Beaux Arts* is under the direction of the Minister. The difficulty with an Art School is giving the student teaching that he will be able to put to use afterwards. It is like teaching a man the use of tools; then one has got to show him also what he has got to do with the tools. Of course in an ordinary school all the time is taken up with Drawing and Painting from the Antique and from the Model—just learning how to use your hand. Then, if the student leaves the school only knowing that, he has got a certain amount of skill, but he has no means of setting it to work on anything outside the Life Class, where a model is posed for him, a position given to him, and all that sort of thing. Therefore, every good school has part of

Jan. 25, 1896
—
Mr. George
Costello.

the work given to composition. The subject is set monthly at the Academy. Students have to get it up, and to make drawings, and then their work is criticised. The drawings are all put together in the room at the end of the month, and the visitor who has set the subject criticises each one. There is a difficulty in art teaching now. Under the old system of pupillage the student went into the studio of a master, and he was first set to sweep the floor, next to grind the point, next to prime the canvas, then to put on the varnish and probably lay in the ground work, and all that kind of thing. He was not only learning how to paint, he was also learning how to use his palette. Nowadays we know nothing of that.

1495. So that then it was a craft as well as an art?—It was a business anyhow. I suppose the only survival of that now is in Heraldic Sign-painting. Now the students come to the school, and they learn to draw and to paint up to a certain point, and then, when they leave the school, they can do nothing unless they have a model posed before them, sitting for an hour at a time without a rest. No conditions that an artist gets in ordinary practice are as favorable as that; nothing stops as still as that. So that unless there is some attention given to composition the training is not complete. I think one sees the effect of too much life-study in all our exhibitions now; one sees work that is very well done and wonders why it was done at all.

1496. The Academy School teaches Architecture, does it not?—Yes.

1497. And Sculpture?—They have three schools, of Painting, Sculpture, and Architecture, and these are run practically on the same lines. The painters have their succession of visitors, the sculptors have theirs,

and the architects have theirs. There is a certain provision made for the sculptors to attend the Drawing Classes and the Life Class in the evening. They have to attend the Drawing Class.

1498. I suppose there are separate rooms for each?—Yes.

1499. The CHAIRMAN.—Then it seems to this—that you would think it desirable and advisable to have a good Academy School in Dublin, provided that there are funds sufficient to keep it going properly?—Yes.

1500. That is a question of finance?—Yes. It seems to me that it is a pity that an institution which is started with good aims, and which has tried to keep to them, should be let go down. If you take away the school from it, it only becomes then the same as any other body of exhibiting artists, and it has no raison d'être as an Academy.

1501. It would then merely be a society for exhibiting?—Yes.

1502. Mr. HORNER.—It would then have the status of some of the numerous Art Societies here, like the Society of British Artists, would it not?—Exactly the same. The Society of British Artists used to have a school, but when the school was given up they sold all their casts to a tea-garden.

1503. Mr. BOLAND.—Had you any opportunity when you were giving the Herskovic lectures in Dublin of judging of the interest taken in art matters?—Yes.

1504. I think it was your first visit to Dublin?—Yes, it was my first visit.

1505. Of course, therefore, I must not ask if you noticed any improvement, that being your first visit?—Of course I could not tell you that, but I was fortunate enough in having a crowded room each time. Miss White told me that the attendance had been better than in previous years.

(The witness withdrew).

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APPENDIX A.

SIR W. ABNEY'S REPORT OF 1901 ON THE ROYAL HIBERNIAN ACADEMY.

To His Excellency EARL CADOGAN, K.G., Lord Lieutenant-General and General Governor of Ireland,

MR LORD,

In compliance with the directions given me by the Lord President of the Council, I have inquired into the affairs and past management of the Royal Hibernian Academy, as requested by Sir David Harcourt's letter of the 29th March, 1901, and beg to present to your Excellency my report thereon.

Since the inquiry which was held by the Master of the Mint in December 1887, there appears to have been some correspondence with the Treasury in 1886, on a Memorial presented by the Academy, and a Report made by Mr. Myre Crowe, A.R.A. For the purpose in view this correspondence need not be further referred to, as the present report is practically confined to the consideration of the last ten years of the affairs and management of the Academy.

On the 6th and 7th May last I visited the rooms of the Royal Hibernian Academy and was met by the President, Sir Thomas Dew, and the Secretary, Mr. S. Catterson Smith, who courteously afforded me every facility for ascertaining the position of the affairs of the Academy, and furnished me with full information; they also placed themselves at my disposal for the purpose of the inquiry. I was further enabled to obtain from other sources information which I considered was desirable and necessary.

The premises which have been continuously occupied by the Royal Hibernian Academy are in Dublin, and are situated at 34, Lower Abbey-street, now a quiet business thoroughfare leading out of Back-lane-street on the north side of the river. When the Academy was first located there the population who lived in the neighbourhood was of that class to whom Art looks to obtain support by visiting annual exhibitions and by the purchase of pictures. By the flux of time the centre of this class of the population has been practically removed to the south side of the river, and the Academy has, in consequence, severely suffered by a falling off in the number of admissions to the exhibitions, and the sale of pictures; and there seems to be no practical chance of improvement unless it is removed to a more favourable quarter of the city (say) somewhere in the neighbourhood of the National Gallery and the Science and Art Museum.

The premises of the Academy were acquired many years ago by private munificence, Mr. Francis Johnston, a great patron of art, having in 1835 given at the foundation of the Academy a perpetual lease of the buildings now occupied, subject to a nominal rent of 10s. a year; (It must be mentioned that the lease entitles three cottages in the basement which are in possession of a wine merchant whose business premises adjoin). It appears that the advisability of removing from their present quarters has for some time been recognized by the members themselves, but a doubt arose as to whether the Academy had power to dispose of the lease without the consent of the representatives of Mr. F. Johnston. This question has quite recently been satisfactorily answered by the opinions of two eminent counsel, one of which I have perused, who advise that the power of sale is in no way barred by the terms of the lease, and that the Academy can sell the premises if with bona fide intent to remove to more suitable ones and beneficial for the objects of the Trust. It appears, therefore, that legally there is no bar to the Academy removing to a more suitable locality should it be considered desirable.

The premises are divided between (1st) three galleries, which answer fairly for the purposes of exhibition, though the lighting is not as good as it might

be, (2nd) a small residence for the Keeper, (3rd) a class-room for students who, under Visitors selected from the Royal Hibernian Academy, study Drawing from the Life and Painting. This last room is not well-lighted, nor is it well kept, and being the only room devoted to art instruction purposes, it is necessarily crowded with copies of antique statues and the ordinary paraphernalia of a School of Art for which there should be a store room.

The Royal Hibernian Academy, according to the Charter, is required among other things to carry on a school of its own, somewhat on the model of the Royal Academy Schools and those of the Royal Scottish Academy. I propose to deal with this part of its functions at first. It was necessary to ascertain how far there is a real necessity for a continuance of this school, when the conditions existing in Dublin are considered. From my knowledge of Irish Art education I had grave doubts whether the Royal Hibernian Academy School was not duplicating the instruction which is given in the Metropolitan School of Art, now administered by the Department of Agriculture and Technical Instruction for Ireland, but, until recently, under the Science and Art Department. At the time of my visit to the Academy there was a class at work on Drawing from the Life, consisting of sixteen ladies and two gentlemen; and I was informed that this year the class could only be formed when ladies were admitted, six students being the minimum to enable a class to start; and that many of them were ex-students of the Metropolitan School of Art.

The Academy school is open from November to June, and its meetings are superintended by Visitors, each of whom is appointed to attend for a fixed time (a week, I believe). For the two hours per diem superintendence of the class the Visitor receives a small fee of 10s., which is paid out of the Treasury Grant of £200 a year. Inquiries made showed that similar classes are held at the Metropolitan School of Art when there are sufficient students; and that there would be ample room at this Government Institution for all the students who studied at the Academy School. The difficulty which exists in forming both classes whose object is to give the same kind of instruction makes it evident that there is not room in Dublin for two competing schools, and that it would be better for many reasons to form one good school rather than attempt to carry on the two.

The question then arises whether the school should be conducted at the Royal Hibernian Academy or at the Metropolitan School of Art. I have come to the conclusion that it should be at the latter rather than at the former:—1st, because the premises are more suitable; 2nd, because the attendance of the students would be better controlled—in this respect the attendance at the Royal Hibernian Academy School is very poor; 3rd, because there is a staff of assistant teachers available to help in the instruction. It would however be inexpedient if the amalgamation were carried out to sever the connexion of the school from the Royal Hibernian Academy; but this could be met by the Government appointing as Visitors of the classes selected Members of the Academy who would then fulfil the functions which the Charter already gives to the Academy.

In regard to the constitution of the Academy itself, it appears that by the new Charter 35 Academicians and 10 Associates with power to appoint Honorary Members, constituted that body. This constitution has not been so successful as was expected, and there is a general wish, I understand, that the Charter should be altered. Inquiry shows that there is not

at the present time a sufficient number of painter artists domiciled in Ireland to enable vacancies amongst the Academicians to be filled to the best advantage, and, as a consequence, this branch of Art is not represented in the proportion it should be. As the weight and authority of an Academy depend entirely on its constitution, it is most undesirable that anyone should be elected whose position in the art world is not fully recognised, or that an undue preponderance should be given to any one class of Art. The authorities of the Academy themselves recognise this fact, and complain of the great difficulty they find in applying the by-law of the Charter which makes it imperative to fill all vacancies within three months. The number of Associates being very small, the selection for the full membership is naturally much restricted. At the time of my inquiry I found that of the 30 Academicians, six were absentees and one had recently died, leaving only 23 active members. After due consideration of the subject and, I believe, in full agreement with the President, I propose that the Charter be altered so that the following scheme be carried out:—

The number of Academicians to be limited to 20, and the number of Associates to be unlimited. As vacancies occur amongst the Academicians, every second one only to be filled up till the number of 20 be reached. Those members of the Academy who, from non-residence or otherwise, do not fulfil the conditions under which they have been elected, to cease from full membership, but to be retained as Honorary Royal Hibernian Academicians.

Lady artists to be eligible for the Associateship: these does not appear to be anything in the Charter to prevent them at present; but it is held by the electing body that they are excluded. As some of the best artists in Ireland are ladies, it would strengthen the Academy to elect them as Associates.

It is very desirable that the by-law which invites persons to become Associates should be modified for, as it stands, it detracts from the dignity and importance of the position. The election of an Associate should only be entertained when an artist is highly recommended by members of the Academy and his artistic merits render him worthy of the honour.

An alteration somewhat akin to the above would, it is believed, prevent mediocrity becoming existent amongst the full members.

The finances of the Academy require dealing with. It appears that the resources consist of:—

(1) the premises, (2) funds derived from payments for admission to the Exhibitions, (3) a commission on sales effected at the Exhibitions, and (4) a Treasury Grant of £300 a year, primarily given for the school.

There is also an "Albert Trust Fund" of £1,000, the interest of which, about £80 a year, goes for the benefit of students in prizes in the school.

The question of premises has already been dealt with as regards suitability, but the financial aspect must also be considered in connection with the aid which is received from Government. One item in the charges against the Academy is that of repairs. It was pointed out that in Scotland the Royal Scottish Academy was relieved of this expense by Government, as it is housed in a building belonging to the State, and consequently all repairs are carried out at the public expense. How far this is the case in respect of internal repairs I am not aware, but at any rate, presumably the Scottish Academy is free from the expense of structural repairs. How far it is relieved from the payment of staff, cleaning, rates and taxes I am not aware, though it was stated to me that these charges were also paid by the State.

Had not private benefactions given the Royal Hibernian Academy the present building, it is to be presumed that Government would have been called on to find them one, and it is the accident of the premises belonging to the Academy that has saddled the authorities with the above expenses. I suggest that the Academy be relieved of the cost of future repairs, as it appears equitable that the two Academies should be equally supported in this respect. It might be well to consider whether the Board of Works should

not take over the present buildings, secure others for the Academy in a more suitable locality, and recoup Government by the sale of the former.

A statement of the receipts under the head of Admissions to Exhibitions, and under Commissions on Sales of Pictures was submitted, from which it appears that the receipts from the former have diminished during the last ten years from £235 to £158, and on the latter from £104 to £37. The President of the Academy considers this decrease (and I agree with him after making other inquiries), to be due to the position of the premises, and that the receipts will only increase on the removal of the Academy to a more favourable locality. One of the chief incentives for artists to exhibit is the chance of selling their pictures during the Exhibition and, if the attendance of possible purchasers is curtailed, the proceeds from sales must necessarily be diminished, as few artists will prefer to exhibit elsewhere where the chance of selling their pictures is greater. A further result of this is that the standard of artistic excellence of exhibits must fall. The authorities of the Royal Hibernian Academy are fully aware of this, and in order to raise the standard of the present Exhibition they have included pictures from Royal Scottish Academicians, and from a few English artists. Extraneous help, by invitation, of this description is not desirable, but it is difficult to see how this can be avoided while the Royal Hibernian Academy remains in its present difficulties.

Turning to the Treasury grant, it appears that the sum of £300 is applicable to the Drawing and Painting School. As before stated, the Visitors' fees are paid out of it; and an equitable proportion of the expenses of the keeper and secretary. A balance of about £20 seems to be applied to the general purposes of the Academy. The Royal Hibernian Academy is again in a worse position compared with the Royal Scottish Academy. Through the circumstance of the Royal Scottish Academy being linked with the National Gallery it has been fortunate in being provided with premises in a building under the care of Government; and it has derived some benefit by the fact of there being available a sum of money received under the Treaty of Union which has been applied to the purposes of Education in the Fine Arts. The Royal Scottish Academy has, in fact, been benefited to a large extent by a concatenation of circumstances, for with the addition of the Treasury grant it possesses an annual income of about £1,200, and with an available surplus it has paid a yearly honorarium to its President, salaries to its Treasurer, Librarian, and Curator of the Life School, and, in addition, the authorities have been enabled to accumulate a pension fund of about £25,000, from which they assign pensions to members and associates on attaining sixty years of age, to their widows, and to members in ill health. Thus with the annual income indicated above, and the extra funds available, the authorities of the Royal Scottish Academy have been able to support themselves with dignity, and their schools have been prosperous. It is a misfortune that circumstances have not been similarly propitious in the history of the Royal Hibernian Academy.

I believe that if the Academy school is to be continued and properly located and taught the funds available are insufficient, but, as already stated, relief might be given by its transfer to the Metropolitan School of Art. Further, the officers of the Academy are underpaid; the appliances of the school require renewal or repair; and there do not appear to be funds out of which these defects can be remedied. It seems to me, in all the circumstances, that the school should be dropped and the Government approached to allow £200 of the Treasury Grant to be continued annually.

In the event of the Academy School being removed to the Metropolitan School of Art, it should be a matter for serious consideration how far the administration of the "Albert Trust Fund," now utilised for prizes, might be improved. After my inquiries, I am disposed to think that the distribution of small sums of money among the students is not the most efficacious means of encouraging talent, and that the money could be far better expended in providing either a Scholarship or Exhibition to be held at a higher art institution.

I must confess to not being very hopeful that the present state of the Academy's affairs can be rapidly remedied. It must take time to place them in the position they should occupy. In any case the present conditions should not be allowed to continue, as they must do if some of the steps suggested be not taken. It would be better to revoke the Charter and let the Academy disappear rather than that it should gradually sink to a position in which it would become an absolute discredit to the country through loss of influence.

The following is a summary of the alterations which are proposed to alleviate the situation:—

1. The Board of Works to secure suitable premises for the Royal Hibernian Academy in the neighbourhood of the National Gallery and the Science and Art Museum, and to recoup the cost by the sale of the present premises: the Academy to be repaid the cost of future repairs.
2. To amalgamate the Academy School with the Metropolitan School of Art and hold the drawing and painting classes at the latter institution, preserving the connexion between it and

the Academy by the appointment of selected members of the Royal Hibernian Academy as Visitors.

- 3.—(a.) The number of Academicians hereafter to be limited to twenty; only one Academician to be appointed for every two vacancies until the number is reduced to twenty.

(b.) Absentee members not fulfilling the conditions under which they were elected to cease from full membership but to become Honorary Royal Hibernian Academicians.

(c.) The number of Associates to be unlimited, and lady artists to be eligible to become Associates.

4. A Government grant of £200 to be continued to the Academy after the transfer of the drawing and painting classes to the Metropolitan School of Art.

(Signed) W. DE W. ABNEY.

31st July, 1901.

APPENDIX B.

ROYAL HIBERNIAN ACADEMY BUILDINGS.—NATURE OF SURROUNDINGS.

STATEMENT furnished by Mr. WILLIAM J. ALLWRIGHT, of the Firm of Messrs. W. and A. GILBEY, Upper Sackville-street, with regard to the past and present social life in, and general character of the surroundings of the ROYAL HIBERNIAN ACADEMY in Lower Abbey-street, Dublin.

Mr. LOAN.—Having received the invitation of your Lordship's Committee to submit my views in reference to the above subject, I with pleasure respond, and beg leave to say that, having lived in Dublin for a very long period—about thirty-five years—and having for a considerable part of that time been resident in Upper Sackville-street, I have had the opportunity of an intimate acquaintance with the general life and position of the northern portion of the city, and the changes that from time to time have taken place therein. As Manager for Messrs. W. and A. Gilbey, in Sackville-street, my experience continues down to the present time.

The results are such as bring me most unhesitatingly to the conclusion that the present location of the Hibernian Academy in Lower Abbey-street renders it absolutely unsuitable in every way for the purposes of an Art School, or as an Art Gallery. The reasons for this are numerous, and I do not think I could find at the present time a single one in favour of either the site or its surroundings.

Primarily, I would refer to the well-known decline, both in the social status of the North Side of the city, and the number of its inhabitants. It would be impossible to imagine any greater change in a large city than has been the case in this respect here, particularly during the last century. At one time it was the favourite residential part of all the leading gentry of Ireland. Its two fashionable squares of Rutland and Mountjoy contained the town houses of the nobility—such as the mansion of the celebrated Lord Charlemont in Rutland-square, now used as a Government Office. Indeed, nearly all the names in the Irish Peerage might at one time have been found in this neighbourhood, in what were once the handsome streets that bordered on all sides, including the celebrated Sackville-street, also containing town houses of the gentry. These are all now places of business, warehouses, shops and offices, the owners of which do not in any instance live on the premises, but always out of town, and chiefly on the South Side. This house owned by my firm was once the residence of the Earl of Leinster,

while opposite was that of the Marquis of Sligo, now occupied respectively as an hotel, a billiard-room and a tailor's shop.

The present day condition of the squares just mentioned is even much more marked as showing the decline in the neighbourhood. For a long time after the nobility of Ireland had ceased to reside in the city, the houses were still inhabited by a fairly large population of well-to-do people. These, however, also fell off year by year, and now numbers of the houses remain empty for a long time, though offered at a very low rental, and many of them are turned into offices, small hotels, &c.

The condition of the streets off these show a state of things absolutely sad, many having drifted into the poorest type of tenement house property, inhabited only by the artisan classes and their families.

These statements will show how very much the conditions of things have changed since the Royal Hibernian Academy was first founded in Lower Abbey-street. That street itself is one that especially emphasises the decay of the neighbourhood. Its present condition may be described as very obscure, and very foreboding-looking. It is impossible to associate it in any way with the surroundings required for a modern Art Gallery, and it is at once explained the reason of its want of success and popularity. All the essentials for these are absolutely non-existent.

South of the Liffey, however, we find a totally different state of things. The most ordinary observer cannot fail to notice that the chief part of the well-to-do population have gone over to this side; it is easy to see that it has the signs of prosperity as distinctly marked, as the North Side has unfortunately the extreme opposite.

The reasons why the Hibernian Academy has not flourished, when taken with its want of adequate endowment, are at once therefore apparent.

It cannot but be considered a national loss, that so important a city as Dublin should not possess an Academy of Art commensurate with its position. It

would afford the opportunity for cultivating the taste of the people generally, and of bringing out and educating existing genius, not in Dublin alone, but throughout the whole of Ireland.

It is unnecessary to recall to the minds of your Lordship and the Committee the many names famous in Painting and Sculpture that Ireland has produced in the past, and may it not be both hoped and believed that the future would produce many more, if only the School were here for the study and nurture of the higher Branches of Art, and for exhibiting the works of contemporary artists, both of England and the Continent, making it truly a "National Academy of Arts."

The success and popularity of the present National Gallery at Leinster House, with the Metropolitan School of Art and Museum, show the great interest taken in such things by the Irish people, and it would be impossible to imagine a more suitable place for the home of a modern Art School. Its establishment would render these present fine buildings complete as a really National Institution. There would be the present Metropolitan School of Art with its excellent elementary and advanced teaching, from whence native talent would have the opportunity of graduating into the higher School, encouraged as it would be by the various exhibitions of the pictures and sculpture of many of the best artists of the day.

45 & 47, Upper Sackville-street, Dublin,
October 9th, 1905.

To the Right Honourable LORD WILSON, P.C.,
Chairman of the Committee on the subject of
The Royal Hibernian Academy and the
Metropolitan School of Art, Dublin.

APPENDIX C.

ART EDUCATION IN IRELAND.

MEMORANDUM furnished to the COMMITTEE by the Right Hon. the EARL of DROGHEDA.

Having been asked to make a short statement of my views about the furtherance of Art instruction in Ireland, I have much pleasure in complying with the request as follows:

As far as I can ascertain there are three establishments in Dublin at which instruction in Art subjects is given—one under the joint superintendence of the Corporation and the Department, at Kevin-street; another under the Department alone at the Metropolitan School, and a third under the Royal Hibernian Academy.

The first two establishments seem to be fairly furnished with funds, but the latter is most inadequately provided in that respect.

There may be other establishments in Ireland, but I have no information about them.

As I propose to limit my few observations to the subject of Fine Art as distinguished from the more technical forms of education, the second, or Metropolitan School seems to deserve most attention. This is because the rooms are by far the best suited to the requirements of teaching of any we have (always provided that those branches of technical instruction which require furnaces, &c., are removed, say, to the Kevin-street School). But this school (Kevin-street) is not adequately housed, and requires more extensive premises. I am told that it is doing remarkably good work, and is largely attended.

The value of such an institution can scarcely be over-estimated, not only from an Art point of view, but from the benefits it confers on the country generally by its cultivation of good taste and refinement among the people, and as an education for the young, for there are few, I think, who do not derive either some pleasure or profit—namely both—from the contemplation of a good Picture.

It may not perhaps be considered a digression if I mention our own great University, as in many respects the thought of it seems to bear on the present subject. Trinity College has for ages shown what eminent and finished Scholars Ireland can send forth in every department—Literature, Science and Divinity, and I think it is not too much to hope that, with proper facilities and educational training Ireland would produce also these students in Art, who in time to come might make our new "Royal Hibernian Academy" equally celebrated for many an eminent Painter and Sculptor trained within its walls.

I am, My Lord,

Your Lordship's obedient servant,

WM. J. ALLWRIGHT.

Supposing, then, that the Metropolitan School buildings are free to be entirely devoted to instruction in Fine Art the next thing to be considered seems to be the instructors, and the pictures from which pupils should study.

In the first place the sums at the disposal of the Department would seem to be sufficient for the provision of first-rate artists who might be induced to pay visits of sufficient length to make a lasting impression on the life work of young Irish students. It seems to be of the first importance to obtain the services of specialists in each branch of the Fine Arts, Oil, Water-colour Painting and Sculpture, and the teachers should possess the faculty of stimulating the imagination and enthusiasm of the pupils. It seems too much to expect that one artist should be expected to undertake instruction in all the branches of Art. I believe that it would be possible to obtain the services of men who have already made their mark in the world of Art as instructors. These men would not only teach good methods, but would encourage individuality and originality of thought in the pupils.

In the second place come the specimens of Art, which should be studied by the pupils for their help and guidance. It is for this reason that I cannot too much praise the efforts of Mr. Hugh Lane to form a modern Art Gallery in Dublin. His strenuous efforts in this direction, the enormous expenditure of energy, research, travel, and persuasion on artists to contribute to such a gallery, are worthy of admiration. It is due to his exertions that a splendid nucleus of

such a gallery exists at present. Many of the pictures have been most generously presented by himself. He has been the means of obtaining pictures of many works from (amongst others) Lady Pembroke and Lord Iveagh. Many noted artists have also promised specimens of their works. All these promises are, I fear, conditional on a proper home being found for the pictures. Whilst urging the necessity of a modern Art Gallery I do not, of course, overlook the value of a deep study of the old masters and their methods. We have, fortunately, a National Gallery in which to study. We must now hope to have our modern Art Gallery.

Public taste for Art should be cultivated by giving all the opportunity of studying the finest specimens procurable. When that taste is sufficiently cultivated the public will, no doubt, contribute to the cause of Art by purchasing the works of artists, rising or risen.

The Royal Hibernian Academy is badly in want of a suitable building in which to hold their exhibitions. The present rooms are inadequate in size and gloomy of aspect. They are also not situated in a sufficiently popular part of the city. Would it be too much to hope that a building may be provided from Governmental Funds, which should be adopted in part for a proper exhibition of Royal Academicians work from year to year, and, when not so wanted, for the exhibition of such collections of old masters as may

be brought together, or such as that of the works of the late Mr. Watia, R.A., which we are to have the great advantage of seeing at the beginning of the coming year, and in another part of the same building, but with a separate entrance, might be a fit place for the modern Art Gallery. The whole building should be in a central part of the city, and would become the Mecca of all Fine Art students in Ireland. If such a building could be obtained one part or the other might be arranged as a concert room. The want of such a place for the enjoyment of the sister Art is very much felt in Dublin. If the funds for the creation of such a building could be obtained it might be possible to induce the Corporation of the city to provide a site on which to build it. The Corporation has already, I believe, been good enough to promise help towards the upkeep of the rooms if built.

I am told that the wants of Scotland are being attended to in the matter of Fine Art. Why should not Ireland hope to be similarly favoured?

If a modern Art Gallery home cannot be found it is to be feared that many of the pictures, promised provisionally, will be lost to the Art students of Ireland as a means of study.

DROGHEDA.

Moore Abbey, Monasterivan,
11th December, 1906.

APPENDIX D.

HAND AND EYE TRAINING AND DRAWING IN NATIONAL SCHOOLS.

MEMORANDUM furnished by the Commissioners of National Education on the subject of the Development of Hand and Eye Training, and Drawing in National Schools since 1900.

Instruction in Hand and Eye training, as well as in Drawing, was introduced in 1900, and made part of the ordinary course of instruction in National schools. The exercises prescribed in the school programme were framed to serve the purpose of training the hand to delicacy and skill in manipulation, the eye to ideas of accuracy and proportion, and the mind to quickness of perception. The programme in Drawing was designed as well to arouse in the pupils some degree of taste for the artistic and symmetrical in form, and to enable them to give expression to their ideas in an intelligible and correct manner.

Under the old results system Drawing was an extra subject, carrying a fee for pupils in the third and higher classes. The work was almost limited to Free-hand, the designs being drawn from copies on the same page, or from small cards or charts placed before the pupils, but the blackboard was very seldom used for teaching. Pupils were presented for examination for extra fees in Drawing in 2,146 schools during the last year of the old system (1899). To give an idea of the extension of the teaching of Drawing since 1899 under the present system it will be sufficient to note that the subject was taught in 8,614 schools in 1906, and that out of 750,000 pupils on the rolls, 686,000 were under instruction in that subject.

In 1900 Mr. Bevis, who was director of manual training for the Birmingham School Board, was appointed Head Organizer of Hand and Eye Training and Drawing under the Commissioners of National Education for a period of five years, and later in that year four sub-organizers were appointed for the introduction of Drawing and Manual Training into the school programme in assistance to Mr. Bevis. Centres were organized at which teachers attended and received instruction, and the schools in which the teachers were employed were subsequently visited by Mr. Bevis and the members of his staff for the purpose of giving

further useful hints or specimen lessons. During the period of the engagement of this special staff such classes were held in 117 separate centres, and over 8,000 teachers received introductory instruction in accordance with the present school programme.

The subjects in which instruction is given under the head of "Hand and Eye Work and Drawing" are Paper-folding, Brickwork, Wirework, Cardboard Modelling, Woodwork, Freehand and Design Drawing, Scale and Geometrical Drawing, and Model Drawing.

Grants of equipment for Hand and Eye training and Drawing were made to schools, with the sanction of the Treasury, at a total cost of over £11,000 up to 31st March, 1904, and the number of schools which received these grants during that time was nearly 3,000.

But, as appears from the report of the Commissioners of National Education for the year 1904, Hand and Eye training failed to become popular, and even the free grants of equipment did not ensure success. Manual instruction is now limited to the lower standards in National schools as an ordinary subject of instruction.

Very satisfactory progress, however, is being made with regard to Drawing. In addition to Freehand the pupils of National schools receive instruction in Design, and Geometrical and Scale Drawing, and in many schools, in Model Drawing. The blackboard is very much used by teachers, and there is no doubt that the instruction now given in Drawing is much more intelligent and educational than heretofore.

Allied to Hand and Eye training, and, or rather introductory—is the Kindergarten instruction for infants. The system includes object lessons of a very simple character, and also Drawing. This Drawing has been taught chiefly on grooved slates, or on

chequered paper, and includes a certain amount of design which is sometimes original.

For the proper development of Kindergarten instruction the Commissioners have secured the services of a highly-qualified Organiser in that branch with the assistance of two sub-organisers, and their services are given in the various schools for infants throughout the country. The success attending the efforts of the Commissioners towards the extension of instruction in this branch will be partly shown by the following figures:—

In 1899 Kindergarten was taught in 448 schools; in 1904 it was taught in 2,128 schools.

A scheme for the instruction of pupils of the upper standards of National schools in Manual Instruction was submitted to the Commissioners during the previous year by the Department of Agriculture and Technical Instruction, and the Commissioners will allow pupils of National schools to attend these classes, and will count the time of attendance at such classes as portion of the attendance at the National school.

OFFICE OF NATIONAL EDUCATION,
DUBLIN, December, 1905.

APPENDIX E.

ART TEACHING IN SECONDARY SCHOOLS.

STATEMENT furnished by the Assistant Commissioners of Intermediate Education on the subject of ART TEACHING IN SCHOOLS working under the system of the INTERMEDIATE EDUCATION BOARD for IRELAND.

Drawing and Modelling are the only branches of Art at present included in the Intermediate Education system.

The Board held examinations in Drawing, Free-hand and Geometrical, from the commencement of the system in 1879 until the year 1901.

Under the Rules for 1902, and since that year, the examinations in Drawing have been held for the Board by the Department of Agriculture and Technical Instruction for Ireland.

The following is a copy of the courses as laid down in the Rules of the Board for 1901 (the last year in which the examination in Drawing was conducted by the Board).

PREPARATORY GRADE.

DRAWING.

1. Elementary Freehand Drawing.

[A. Vero Foster's Drawing Books. A 1, 2; B 1, 2; C 1, 2; D 1, 2; E 1, 3; G 1.]

B. Dyer's Elementary Outlines of Ornament, selection of 15 plates, viz. 16, 18, 19, 21, 22, 23, 30, 33, 34, 35, 36, 38, 39, 40, 45;

Or,

Foyster's First Grade South Kensington Drawing Books—Ornament, Books I. to IV.; Plants and Flowers, Drawn from Nature, Books I. to IV.]

JUNIOR GRADE.

DRAWING.

Elementary Freehand Drawing.

[A. Vero Foster's Drawing Books. A 1, 2; B 1, 2; C 1, 2; D 1, 2; E 1, 3; G 1.]

B. Dyer's Elementary Outlines of Ornament, selection of 15 plates, viz. 16, 18, 19, 21, 22, 23, 30, 33, 34, 35, 36, 38, 39, 40, 45;

Or,

Foyster's First Grade South Kensington Drawing Books—Ornament, Books I. to IV.; Plants and Flowers, Drawn from Nature, Books I. to IV.]

2. (a) Practical Plane Geometry (Elementary)—Figures, Curves, Construction and Use of Plain and Diagonal Scales.

(b) Practical Solid Geometry (Elementary)—Plan and Elevation of Cube, Prism, Pyramid, Cylinder, Cone and Sphere in simple positions; and sections of solids made by planes perpendicular to the Horizontal, or the Vertical, Plane.

[Hawle's Practical Geometry; Carroll's Practical Plane and Solid Geometry, Section I.]

MIDDLE GRADE.

DRAWING.

1. Advanced Freehand Drawing.

[A. Dyer's Elementary Outlines of Ornament, including the 15 selected plates in Junior Grade courses.]

B. Foyster's Second Grade Drawing Books—Ornament, Books I., II., III., and IV.]

2. Practical Geometry (Advanced)—

(a) The principles of Orthographic Projection relating to points, lines, planes and solids.

(b) Isometric projection.

[Angell's Practical Geometry and Projection; Carroll's Practical Plane and Solid Geometry, Section II.]

SENIOR GRADE.

DRAWING.

1. Object Drawing in light and shade from models or objects in general use of well-defined forms.

2. (a) Perspective.

(b) Projection of Solids, Surfaces, and Shadows.

[Clarke's Perspective; Carroll's Perspective; Angell's Practical Geometry and Projection.]

Under the Regulations of the Department of Agriculture and Technical Instruction the courses in Drawing have been much enlarged and elaborated. Drawing is combined with Experimental Science in the First and Second Year Syllabuses of the "Preliminary Course" of that subject, and special courses in Drawing are provided for the third and fourth years.

Particulars of the special courses in Drawing will be found in the Rules of the Board for 1904.

OFFICE OF INTERMEDIATE EDUCATION,
DUBLIN, 12th December, 1905.

ROYAL HIBERNIAN ACADEMY.—

TABLE I.—Showing the REVENUE RECEIPTS AND EXPENDITURE

Year ending 31st March.	1875.	1876.	1877.	1878.	1879.	1880.	1881.	1882.	1883.	1884.	Total for the years to 31st Mar., 1885.	Deduct six months to 30th Sept., 1874.	Add six months to 30th Sept., 1884.	Total for the year to 30th Sept., 1884.	Average per year.
<i>Receipts:</i>	£	£	£	£	£	£	£	£	£	£	£	£	£	£	£
Exhibition, ..	496	526	545	624	725	628	648	718	528	628	6,270	498	6,001	471	6,471
Annual Grant, ..	360	360	360	360	360	360	360	360	360	360	3,600	360	4,300	360	4,700
Other Receipts, ..	71	15	45	25	21	69	25	25	15	44	453	25	458	28	471
Total, ..	927	901	930	1,009	1,066	1,054	1,033	1,063	903	988	10,323	883	10,760	959	11,642

TABLE II.—Showing the REVENUE RECEIPTS AND EXPENDITURE

Year ending 31st March.	1875.	1876.	1877.	1878.	1879.	1880.	1881.	1882.	1883.	1884.	Total for the years to 31st Mar., 1885.	Deduct six months to 30th Sept., 1884.	Add six months to 30th Sept., 1884.	Total for the year to 30th Sept., 1884.	Average per year.
<i>Receipts:</i>	£	£	£	£	£	£	£	£	£	£	£	£	£	£	£
Exhibition, ..	496	526	545	580	547	507	585	474	577	520	4,671	471	4,700	458	4,704
Annual Grant, ..	360	360	360	360	360	360	360	360	360	360	3,600	360	4,300	360	4,600
Other Receipts, ..	71	15	38	21	69	25	25	20	40	47	488	25	513	27	507
Total, ..	927	901	943	961	876	822	965	854	977	927	8,759	856	9,513	845	9,811

TABLE III.—Showing the REVENUE RECEIPTS AND EXPENDITURE

Year ending 30th September.	1875.	1876.	1877.	1878.	1879.	1880.	1881.	1882.	1883.	1884.	Total for the ten years.	Average per year.
<i>Receipts:</i>	£	£	£	£	£	£	£	£	£	£	£	£
Exhibition, ..	318	312	381	384	377	371	370	376	313	406	3,429	342
Annual Grant, ..	360	360	360	360	360	360	360	360	360	360	3,600	360
Other Receipts, ..	28	20	21	25	25	22	20	40	54	40	418	41
Total, ..	696	692	762	769	757	753	750	776	727	806	7,447	744

TABLE IV.—SUMMARY of foregoing RETURNS, showing the net deficiency in INCOME, as compared with EXPENDITURE in the three Decennial Periods to 30th September, 1884.

	Ten years to 30th September, 1884.		Ten years to 30th September, 1894.		Ten years to 30th September, 1904.		Thirty years to 30th September, 1904.	
	Total.	Average per year.	Total.	Average per year.	Total.	Average per year.	Total.	Average per year.
Accrued Income, ..	£	£	£	£	£	£	£	£
Accrued Expenses of Management, ..	5,748	574	5,751	575	6,497	649	17,996	599
Free Income, ..	4,605	460	4,713	471	5,519	551	14,833	494
Accrued Expenses of Society, ..	5,741	574	5,751	575	6,497	649	17,996	599
Deficit, ..	1,143	114	1,038	103	878	87	3,163	105

F.

INCOME AND EXPENDITURE.

for the Ten Years ending 30th September, 1884.

Year ending 30th March.	1873.	1875.	1877.	1878.	1879.	1880.	1881.	1882.	1883.	1884.	Total for ten years to 30th Sept. 1884.	Deduct the amount to 30th Sept. 1874.	Add the amount to 30th Sept. 1884.	Total for ten years to 30th Sept. 1884.	Average per year.
<i>Expenditure:</i>	£	£	£	£	£	£	£	£	£	£	£	£	£	£	£
Entertainments, ..	422	445	461	343	476	563	439	482	285	360	4,264	112	4,376	245	3,131
Fuel and Light, ..	100	98	80	85	111	100	89	87	30	78	871	37	908	80	90
Salaries, ..	98	90	100	100	100	100	100	100	100	100	1,000	45	1,045	100	104
Advertising and Printing, ..	169	206	103	137	139	89	217	126	111	104	1,681	205	1,886	236	236
Repairs, Insurance and Incidental Expenses, ..	80	17	37	35	277	408	68	57	61	100	889	20	909	26	84
Schools, ..	627	712	719	774	1,019	880	761	715	739	801	7,527	158	7,685	606	7,079
Total, ..	766	768	733	684	1,039	1,150	864	800	614	612	8,568	449	9,017	703	8,314

for the Ten Years ending 30th September, 1894.

Year ending 30th March.	1885.	1886.	1887.	1888.	1889.	1890.	1891.	1892.	1893.	1894.	Total for ten years to 30th Mar. 1894.	Deduct the amount to 30th Sept. 1884.	Add the amount to 30th Sept. 1894.	Total for ten years to 30th Sept. 1894.	Average per year.
<i>Expenditure:</i>	£	£	£	£	£	£	£	£	£	£	£	£	£	£	£
Entertainments, ..	480	475	308	381	267	239	207	213	210	209	3,412	945	4,357	184	240
Fuel and Light, ..	61	56	54	60	81	37	37	62	66	48	609	39	648	45	64
Salaries, ..	101	100	100	101	100	100	100	100	100	100	1,000	39	1,039	100	104
Advertising and Printing, ..	121	158	116	113	224	215	130	214	207	161	1,583	238	1,821	26	229
Repairs, Insurance, and Incidental Expenses, ..	82	43	34	33	30	30	73	81	90	68	527	26	553	27	55
Schools, ..	706	810	799	820	1,016	886	840	821	801	804	8,017	606	8,623	451	8,172
Total, ..	961	943	901	870	881	832	851	825	818	812	8,167	708	8,875	386	8,489

for the Ten Years ending 30th September, 1904.

Year ending 30th September.	1895.	1896.	1897.	1898.	1899.	1900.	1901.	1902.	1903.	1904.	Total for ten years to 30th Sept. 1904.	Average per year.
<i>Expenditure:</i>	£	£	£	£	£	£	£	£	£	£	£	£
Entertainments,	177	195	168	111	107	112	116	1,076	116
Fuel and Light,	50	51	37	37	42	43	30	386	38
Salaries,	101	100	100	100	100	100	100	1,000	100
Advertising and Printing,	104	100	100	100	100	100	100	1,000	100
Repairs, Insurance, and Incidental Expenses,	36	24	31	38	69	76	47	411	41
Schools,	268	271	250	227	201	197	200	2,175	217
Total,	546	547	549	516	517	536	573	5,945	594

* In 1904 the "Visitors" gave daily services gratuitously for portion of the year owing to the financial difficulties of the Academy.
 Figures include part of 1905 Expenses.

TABLE V.—SUMMARY, as in TABLE IV., but showing EXPENSES of the SCHOOLS inclusive of the Estimated amount of Salaries and Fuel assignable thereto out of the ascertained Expenses of Management of the Academy.

	Ten years to 30th September, 1884.		Ten years to 30th September, 1894.		Ten years to 30th September, 1904.		Thirteen years to 30th September, 1904.	
	Total.	Average per year.	Total.	Average per year.	Total.	Average per year.	Total.	Average per year.
Ascertained Income, ..	£ 3,298	£ 329	£ 3,298	£ 329	£ 3,298	£ 329	£ 3,298	£ 329
Expenses of Management adjusted as per Heading, ..	3,103	310	3,103	310	3,103	310	3,103	310
Free Income, ..	195	19	195	19	195	19	195	19
Expenses of Schools adjusted as per Heading, ..	2,903	290	2,903	290	2,903	290	2,903	290
Deficit, ..	30	3	47	4	53	5	68	6

APPENDIX G.

ROYAL HIBERNIAN ACADEMY.

STATEMENT showing the Amount realized in respect of COMMISSION ON SALES OF WORKS OF ART in connection with Exhibitions at the Academy in the Thirty Years, 1875-1904.

Year.	Amount.	Year.	Amount.	Year.	Amount.
	£ s. d.		£ s. d.		£ s. d.
1875	140 0 0	1878	60 18 6	1881	42 13 10
1876	176 0 0	1879	20 14 0	1882	31 10 0
1877	211 0 0	1880	20 12 3	1883	10 14 3
1878	207 3 0	1881	20 13 0	1884	20 12 3
1879	106 12 0	1882	20 3 0	1885	37 0 1
1880	145 0 0	1883	60 27 0	1886	36 10 0
1881	120 4 3	1884	126 23 0	1887	17 13 8
1882	71 12 8	1885	28 3 8	1888	21 8 12
1883	20 3 11	1886	27 17 7	1889	14 9 4
1884	109 2 6	1887	54 9 4	1890	27 5 3
Total for the ten years ..	1,248 2 4	—	5,812 14 8	—	246 12 2
Average per annum, ..	124 18 2	—	581 14 3	—	24 12 2

Total for the thirty years, 5,812 14 8
Average per annum for the thirty years .. 193 7 9

APPENDIX H.

ROYAL HIBERNIAN ACADEMY.

STATEMENT showing the EXPENDITURE ON REPAIRS in each of the Ten years 1895-1904.

Year.	Amount.
	£ s. d.
1895,	17 10 0
1896,	28 7 1
1897,	39 1 0
1898,	17 10 0
1899,	109 17 6*
1900,	51 5 5
1901,	26 11 4
1902,	29 9 6
1903,	40 9 9†
1904,	38 10 0
Total for the Ten years, ..	437 10 5
Average per annum, ..	43 10 5

* Including £5 on, etc. contributed from a private source.

† Of this amount £40 10 5 is included in Summary of Receipts Accounts under head of Exhibition Expenses.

APPENDIX I.

ROYAL HIBERNIAN ACADEMY.

Returns showing attendances at Exhibitions, and number of Season Tickets sold, in each of the Thirty Years, 1876 to 1905.

Year.	Days.	Even- ing.	Sunday.	Season Ticket Holders.	Total (including Season Ticket Holders).	Year.	Days.	Evening.	Sunday.	Season Ticket Holders.	Total (including Season Ticket Holders).	Year.	Days.	Evening.	Sunday.	Season Ticket Holders.	Total (including Season Ticket Holders).
1876	4,248	10,080	—	512	25,128	1878	4,407	10,407	768	130	20,138	1880	4,248	10,080	—	512	25,128
1877	3,412	8,487	—	517	21,406	1879	3,484	11,215	812	180	20,012	1881	4,248	10,080	—	512	25,128
1878	3,778	11,730	1,113	531	25,291	1882	4,184	10,289	812	180	20,012	1883	4,248	10,080	—	512	25,128
1879	4,418	11,141	—	535	21,600	1883	4,180	10,315	812	180	20,012	1884	4,248	10,080	—	512	25,128
1880	3,136	10,735	—	534	21,714	1884	3,483	10,395	812	180	20,012	1885	4,248	10,080	—	512	25,128
1881	3,539	10,500	—	535	21,574	1885	3,483	10,395	812	180	20,012	1886	4,248	10,080	—	512	25,128
1882	3,539	10,500	—	535	21,574	1886	3,483	10,395	812	180	20,012	1887	4,248	10,080	—	512	25,128
1883	4,418	10,500	—	535	21,574	1887	3,483	10,395	812	180	20,012	1888	4,248	10,080	—	512	25,128
1884	4,418	10,500	—	535	21,574	1888	4,418	10,500	812	180	20,012	1889	4,418	10,500	—	512	25,128
1885	4,418	10,500	—	535	21,574	1889	4,418	10,500	812	180	20,012	1890	4,418	10,500	—	512	25,128
1886	4,418	10,500	—	535	21,574	1890	4,418	10,500	812	180	20,012	1891	4,418	10,500	—	512	25,128
1887	4,418	10,500	—	535	21,574	1891	4,418	10,500	812	180	20,012	1892	4,418	10,500	—	512	25,128
1888	4,418	10,500	—	535	21,574	1892	4,418	10,500	812	180	20,012	1893	4,418	10,500	—	512	25,128
1889	4,418	10,500	—	535	21,574	1893	4,418	10,500	812	180	20,012	1894	4,418	10,500	—	512	25,128
1890	4,418	10,500	—	535	21,574	1894	4,418	10,500	812	180	20,012	1895	4,418	10,500	—	512	25,128
1891	4,418	10,500	—	535	21,574	1895	4,418	10,500	812	180	20,012	1896	4,418	10,500	—	512	25,128
1892	4,418	10,500	—	535	21,574	1896	4,418	10,500	812	180	20,012	1897	4,418	10,500	—	512	25,128
1893	4,418	10,500	—	535	21,574	1897	4,418	10,500	812	180	20,012	1898	4,418	10,500	—	512	25,128
1894	4,418	10,500	—	535	21,574	1898	4,418	10,500	812	180	20,012	1899	4,418	10,500	—	512	25,128
1895	4,418	10,500	—	535	21,574	1899	4,418	10,500	812	180	20,012	1900	4,418	10,500	—	512	25,128
1896	4,418	10,500	—	535	21,574	1900	4,418	10,500	812	180	20,012	1901	4,418	10,500	—	512	25,128
1897	4,418	10,500	—	535	21,574	1901	4,418	10,500	812	180	20,012	1902	4,418	10,500	—	512	25,128
1898	4,418	10,500	—	535	21,574	1902	4,418	10,500	812	180	20,012	1903	4,418	10,500	—	512	25,128
1899	4,418	10,500	—	535	21,574	1903	4,418	10,500	812	180	20,012	1904	4,418	10,500	—	512	25,128
1900	4,418	10,500	—	535	21,574	1904	4,418	10,500	812	180	20,012	1905	4,418	10,500	—	512	25,128
1901	4,418	10,500	—	535	21,574	1905	4,418	10,500	812	180	20,012	1906	4,418	10,500	—	512	25,128
1902	4,418	10,500	—	535	21,574	1906	4,418	10,500	812	180	20,012	1907	4,418	10,500	—	512	25,128
1903	4,418	10,500	—	535	21,574	1907	4,418	10,500	812	180	20,012	1908	4,418	10,500	—	512	25,128
1904	4,418	10,500	—	535	21,574	1908	4,418	10,500	812	180	20,012	1909	4,418	10,500	—	512	25,128
1905	4,418	10,500	—	535	21,574	1909	4,418	10,500	812	180	20,012	1910	4,418	10,500	—	512	25,128
1906	4,418	10,500	—	535	21,574	1910	4,418	10,500	812	180	20,012	1911	4,418	10,500	—	512	25,128
1907	4,418	10,500	—	535	21,574	1911	4,418	10,500	812	180	20,012	1912	4,418	10,500	—	512	25,128
1908	4,418	10,500	—	535	21,574	1912	4,418	10,500	812	180	20,012	1913	4,418	10,500	—	512	25,128
1909	4,418	10,500	—	535	21,574	1913	4,418	10,500	812	180	20,012	1914	4,418	10,500	—	512	25,128
1910	4,418	10,500	—	535	21,574	1914	4,418	10,500	812	180	20,012	1915	4,418	10,500	—	512	25,128
1911	4,418	10,500	—	535	21,574	1915	4,418	10,500	812	180	20,012	1916	4,418	10,500	—	512	25,128
1912	4,418	10,500	—	535	21,574	1916	4,418	10,500	812	180	20,012	1917	4,418	10,500	—	512	25,128
1913	4,418	10,500	—	535	21,574	1917	4,418	10,500	812	180	20,012	1918	4,418	10,500	—	512	25,128
1914	4,418	10,500	—	535	21,574	1918	4,418	10,500	812	180	20,012	1919	4,418	10,500	—	512	25,128
1915	4,418	10,500	—	535	21,574	1919	4,418	10,500	812	180	20,012	1920	4,418	10,500	—	512	25,128
1916	4,418	10,500	—	535	21,574	1920	4,418	10,500	812	180	20,012	1921	4,418	10,500	—	512	25,128
1917	4,418	10,500	—	535	21,574	1921	4,418	10,500	812	180	20,012	1922	4,418	10,500	—	512	25,128
1918	4,418	10,500	—	535	21,574	1922	4,418	10,500	812	180	20,012	1923	4,418	10,500	—	512	25,128
1919	4,418	10,500	—	535	21,574	1923	4,418	10,500	812	180	20,012	1924	4,418	10,500	—	512	25,128
1920	4,418	10,500	—	535	21,574	1924	4,418	10,500	812	180	20,012	1925	4,418	10,500	—	512	25,128
1921	4,418	10,500	—	535	21,574	1925	4,418	10,500	812	180	20,012	1926	4,418	10,500	—	512	25,128
1922	4,418	10,500	—	535	21,574	1926	4,418	10,500	812	180	20,012	1927	4,418	10,500	—	512	25,128
1923	4,418	10,500	—	535	21,574	1927	4,418	10,500	812	180	20,012	1928	4,418	10,500	—	512	25,128
1924	4,418	10,500	—	535	21,574	1928	4,418	10,500	812	180	20,012	1929	4,418	10,500	—	512	25,128
1925	4,418	10,500	—	535	21,574	1929	4,418	10,500	812	180	20,012	1930	4,418	10,500	—	512	25,128
1926	4,418	10,500	—	535	21,574	1930	4,418	10,500	812	180	20,012	1931	4,418	10,500	—	512	25,128
1927	4,418	10,500	—	535	21,574	1931	4,418	10,500	812	180	20,012	1932	4,418	10,500	—	512	25,128
1928	4,418	10,500	—	535	21,574	1932	4,418	10,500	812	180	20,012	1933	4,418	10,500	—	512	25,128
1929	4,418	10,500	—	535	21,574	1933	4,418	10,500	812	180	20,012	1934	4,418	10,500	—	512	25,128
1930	4,418	10,500	—	535	21,574	1934	4,418	10,500	812	180	20,012	1935	4,418	10,500	—	512	25,128
1931	4,418	10,500	—	535	21,574	1935	4,418	10,500	812	180	20,012	1936	4,418	10,500	—	512	25,128
1932	4,418	10,500	—	535	21,574	1936	4,418	10,500	812	180	20,012	1937	4,418	10,500	—	512	25,128
1933	4,418	10,500	—	535	21,574	1937	4,418	10,500	812	180	20,012	1938	4,418	10,500	—	512	25,128
1934	4,418	10,500	—	535	21,574	1938	4,418	10,500	812	180	20,012	1939	4,418	10,500	—	512	25,128
1935	4,418	10,500	—	535	21,574	1939	4,418	10,500	812	180	20,012	1940	4,418	10,500	—	512	25,128
1936	4,418	10,500	—	535	21,574	1940	4,418	10,500	812	180	20,012	1941	4,418	10,500	—	512	25,128
1937	4,418	10,500	—	535	21,574	1941	4,418	10,500	812	180	20,012	1942	4,418	10,500	—	512	25,128
1938	4,418	10,500	—	535	21,574	1942	4,418	10,500	812	180	20,012	1943	4,418	10,500	—	512	25,128
1939	4,418	10,500	—	535	21,574	1943	4,418	10,500	812	180	20,012	1944	4,418	10,500	—	512	25,128
1940	4,418	10,500	—	535	21,574	1944	4,418	10,500	812	180	20,012	1945	4,418	10,500	—	512	25,128
1941	4,418	10,500	—	535	21,574	1945	4,418	10,500	812	180	20,012	1946	4,418	10,500	—	512	25,128
1942	4,418	10,500	—	535	21,574	1946	4,418	10,500	812	180	20,012	1947	4,418	10,500	—	512	25,128
1943	4,418	10,500	—	535	21,574	1947	4,418	10,500	812	180	20,012	1948	4,418	10,500	—	512	25,128
1944	4,418	10,500	—	535	21,574	1948	4,418	10,500	812	180	20,012	1949	4,418	10,500	—	512	25,128
1945	4,418	10,500	—	535	21,574	1949	4,418	10,500	812	180	20,012	1950	4,418	10,500	—	512	25,128
1946	4,418	10,500	—	535	21,574	1950	4,418	10,500	812	180	20,012	1951	4,418	10,500	—	512	25,128
1947	4,418	10,500	—	535	21,574												

APPENDIX J.

METROPOLITAN SCHOOL OF ART, DUBLIN.

STATEMENT showing the Details of the Total Expenditure on the School (excluding the Cost of Maintenance of the Building) in each of the Three years 1902-3 to 1904-5.

Nature of Expenditure.	1902-3.	1903-4.	1904-5.
	£	£	£
(1.) <i>Out of the Vote for the Department of Agriculture and Technical Instruction:—</i>			
Salaries—			
Officers,	2,059	2,062	1,580
Teachers and Lecturers,	338	333	360
Summer Course Teachers,	67	160	195
Attendants,	354	370	360
Cleaners,	100	100	100
Artizans,	300	300	150
Precautions against fire,	34	34	34
Furniture and Fittings,	300	300	—
School of Art Accommodation,	194	181	300
Prizes and Scholarships,	574	662	661
Travelling,	61	44	34
Incidental Expenses—			
Uniforms,	30	30	30
Advertisements,	33	60	40
Incidentals and Postage,	30	5	15
Total amount spent from Vote,	£4,381	£4,661	£3,350
(2.) <i>Out of the Endowment Fund of the Department of Agriculture and Technical Instruction:—</i>			
Craft Scholarships and Salaries of Craft Teachers,	514	736	632
Gross Total,	£4,895	£5,447	£4,491

NOTE.—The cost of maintenance of the School premises (including heating, lighting, etc.) is borne out of the Vote for Public Works and Buildings, Ireland.

APPENDIX K.

METROPOLITAN SCHOOL OF ART, DUBLIN.

STATEMENT showing the Teacherships-in-Training and Scholarships, tenable at the School, which were awarded or renewed in the Five years, 1901 to 1905.

	1901.	1902.	1903.	1904.	1905.	Total Number of Individuals Benefitted.
Teacherships-in-Training	2	1 Renewed	2	2 Renewed	2	16
General Art Scholarships	1	1 Renewed	1 Renewed	2	2	6
Scholarships in Student Glass Work	2	1	—	—	21	4
Enamelling Work	—	2	1 Renewed	12	2 Renewed	3
Mosaic	—	2	2	1 Renewed	—	3
Modelling	—	1	1	1	1	3
Total number of New Teacherships and Scholarships Awarded	5	11	3	2	5	30
Total number of Individuals holding Teacherships or Scholarships each year	5	16	12	13	13	—

With the following exceptions, each holder of a Teachership or Scholarship received a maintenance allowance of 25s. a week for a Session of about 50 weeks, free tuition, and travelling expenses for one journey per Session to and from Dublin.

* One received a maintenance allowance of 20s. 6s. per week.
 1 Each 18s. 6s.
 1 Renewed 20s. 6s.

APPENDIX L

METROPOLITAN SCHOOL OF ART, DUBLIN.

STAFF AND SALARIES.

TABLE showing the STAFF of the METROPOLITAN SCHOOL OF ART, DUBLIN, and the qualifications of, and salaries payable to, the present holders of office.

Designation of Office.	Name.	Salary or Remuneration.	Qualifications.
*Headmaster, ...	Vannet, ..	£500-55-700, ...	—
*Second Master, ...	Fredrick Laine,	£350-40-500, ...	Associate of the Royal College of Art, London.
*Principal Art Master.	Vannet ...	£150-25-250, ...	—
Assistant Art Master.	Dora Barnes,	£135, ...	Educated at the Metropolitan School of Art, and holds Art Master's Certificate (Board of Education), Group I.
*Teacher of Design,	Allen Jacob,	£75-£7 10s.-125,	Educated at the Metropolitan School of Art and at the Royal College of Art; holds Art Master's Certificate (Board of Education), Groups I. and II.
Instructor in Modelling.	Olive Sheppard, ...	£240, ...	Educated at the Metropolitan School of Art, Royal Hibernian Academy, and in Paris; for seven years Modelling Instructor to the Nottingham School of Art; for two years Assistant to Professor Lester, R.C.A. (London), at the Special Science Centre, member of the Royal Hibernian Academy and the Society of British Sculptors; has executed public statues and busts at Nottingham, Dublin and elsewhere.
Instructor in Stained Glass.	A. E. Child, ...	£5 per week, ...	Served seven years' apprenticeship to a Stained Glass firm in London; former Scholar under the London County Council (Central School of Arts and Crafts, London, and Goldsmiths' Institute); passed four years' training under Mr. Christopher Whall, and was for two years assistant to Mr. Wink, at the Central School of Arts and Crafts, London.
Assistant Teacher (Machine Drawing and Building Construction, and Drawing).	M. J. Buckley, ...	£1 4s. 6, per week (three lessons).	Member of the Institute of Civil Engineers; Associate of the Royal College of Science, Ireland.
*Clerk and Registrar,	B. J. Tilly, ...	£75-£5 00 by £7-10 to £10 by £10 to £20.	—
Payd Teachers, {	Ernest Lake, } Edith Emerson, }	12/6 per week, ...	Educated at the Metropolitan School of Art.
Teacher of Enamelling and (since 3/10/08) Metal Work.	TwyGoswaki Kovacs,	£5 per week, ...	Associate of the Royal College of Art (London); Second Master, Southport School of Art, for three years; headmaster Camden School of Art; Assistant to Mr. Alexander Fisher (Hon. Associate, Royal College of Art), for three years.
OCASIONAL LECTURERS:—			
Lecturer on Artistic Anatomy.	Professor Alec Fraser,	Course of twenty lectures at £5 5s. per lecture.	Demonstrator in Anatomy, Royal College of Surgeons, Ireland.
Lecturer on Architecture.	Gen. P. Sharkey,	Course of twelve lectures at £5 5s. per lecture.	Associate of the Royal Institute of British Architects.

*These offices are pensionable.

APPENDIX N.

METROPOLITAN SCHOOL OF ART, DUBLIN.

TABLE showing, for each of the Ten Years 1885-6 to 1904-5, the Total Number of Male and Female Students who attended the School, distinguishing General Students from Teachers-in-Training; the Number, approximately, who attended the Classes in Drawing and Painting from the Life; and the Total Amount of Fees paid by Pupils who received instruction at the School in those Years.

Year ended 31st March	Total Number of Students in Attendance.							*Approximate Number of Students who attended the Life Class.			Income from Students' Fees.
	General Students.		Teachers in Training.		Totals.			Male.	Female.	Total.	
	Male.	Female.	Male.	Female.	Male.	Female.	Total.				
1885-6, ...	212	223	-	-	212	223	445	5	18	23	£ s. d. 422 14 0
1886-7, ...	220	227	-	-	220	227	467	7	17	24	429 7 0
1887-8, ...	225	227	-	-	225	227	452	6	19	25	442 17 8
1888-9, ...	224	221	-	-	224	221	445	6	18	22	442 3 0
1889-90, ...	227	220	7	19	244	220	463	5	18	21	457 7 6
1900-1, ...	224	212	45	25	269	247	516	4	18	22	381 9 0
1901-2, ...	221	219	50	40	260	259	519	5	23	28	408 13 0
1902-3, ...	215	222	75	42	290	275	565	3	15	21	503 17 0
1903-4, ...	215	162	80	51	275	234	509	3	16	24	484 4 0
1904-5, ...	195	189	80	48	264	215	479	7	18	25	340 18 0
Average per annum,	-	-	-	-	252	240	492	5	17	22	418 10 8

* These numbers are included in those of Total Attendances in the preceding Columns.

APPENDIX O.

SCHOOL OF ART, CORK.

STATEMENT showing the Expenditure on the School, the Number of Students attending, and the amount of fees paid by them in each of the Five years 1900-1 to 1904-5.

Year.	Expenditure on the School.	Number of Students.	Amount of Fees.
	£ s. d.		£ s. d.
1900-1, ...	1,324 0 7	261	281 14 4
1901-2, ...	1,585 1 7	308	403 14 5
1902-3, ...	1,473 8 7	285	300 10 5
1903-4, ...	1,382 1 0	271	277 17 0
1904-5, ...	1,426 10 3	266	143 18 5
Total for Five years, ...	5,200 1 11	1,413	1,007 14 10
Average per annum, ...	1,040 0 4	283	201 11 0

* Evening Class fees reduced 50% this year.

† Increase mainly due to purchase of School Furniture and equipment.

APPENDIX P.

DRAWING IN NATIONAL SCHOOLS.

RETURN showing, for each of the Four Provinces and each of the Six County Boroughs of Ireland, the number of National Schools in operation on the 31st December, 1904, the total number of Pupils on the Rolls on that date, the average Daily Attendance for the year 1904, the number of Schools in which Drawing was taught, and the number of Pupils under instruction in Drawing.

PROVINCE OR COUNTY BOROUGH	Number of Schools in Operation.	Number of Pupils on the Rolls.	Average Daily Attendance.	Number of Schools in which Drawing was Taught.	Number of Pupils under Instruction in Drawing.
PROVINCES, excluding the County Boroughs therein:—					
Ulster,	2,931	202,336	132,355	2,901	194,917
Munster,	2,035	152,986	107,825	2,019	154,200
Leinster,	1,639	123,858	84,044	1,606	118,384
Connacht,	1,530	117,824	67,363	1,512	114,677
COUNTY BOROUGH:—					
Dublin,	163	36,159	26,790	163	33,473
Belfast,	303	63,373	46,176	302	58,037
Londonderry,	32	6,371	4,864	32	4,189
Cork,	42	11,720	8,078	42	11,141
Limerick,	21	5,343	3,963	21	4,888
Waterford,	14	3,463	2,487	14	3,172
TOTALS,	8,710	730,417	483,897	8,614	695,078

APPENDIX Q.

ART TEACHING IN SECONDARY SCHOOLS.

TABLE showing for each of the Provinces the extent to which Art instruction was afforded in Secondary Schools in the year 1904-5, distinguishing those Schools working under the Rules of the Intermediate Education Board for Ireland.

PROVINCE.	Total number of Schools.	Number of Pupils on Rolls.	Number of Schools in which Drawing is taught.	Number of Pupils on Rolls.	Number of Pupils receiving instruction in Drawing.
I.—Intermediate Schools:—					
Ulster,	83	3,723	66	3,077	2,288
Munster,	86	4,330	68	3,926	2,941
Leinster,	116	6,947	102	5,878	4,815
Connacht,	21	966	15	816	549
TOTALS,	316	15,966	251	13,697	10,113
II.—Non-Intermediate Schools, ...					
Grand TOTALS, ...	6	—	6	309	307
Grand TOTALS, ...	322	—	*256	14,006	10,420

* In all these Schools the Art instruction given is that laid down by the Programme of the Department of Agriculture and Technical Instruction for Drawing in Day Secondary Schools.

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